

THE ETUDE

February

1942

Price 25 Cents

music magazine



How to Improve Vocal Practice—By Kerstin Thorborg

MODERN PIANO EDUCATIONAL WORKS By Louise Robyn

A Singularly Successful and Notable Group of Pedagogical Works for the Instruction of Piano Pupils and the Development of Young Musicians, Founded upon the Author's Wide Experience as Child Educator and Psychologist.

TECHNIC TALES • Book One

May be used in conjunction with any first grade instruction book for the piano. It contains the first essential principles in first year piano technique, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest. Price, 75 cents

TEACHER'S MANUAL TO TECHNIC TALES—BOOK ONE is an indispensable book for the teacher. Price, 75 cents

TECHNIC TALES • Book Two

A continuation of *Technic Tales, Book 1* for the second year of study at the piano. It contains fifteen additional technical principles, including the use of single notes and triads, various crossing positions, alternate wrist action, finger succato, melody note, marcato chords, repeated notes, two-note slurs, etc. Teachers find these works absolutely indispensable in correlating the musicianship studies of the modern instruction book with the technical development so essential to satisfactory playing. Price, 75 cents

TEACHER'S MANUAL TO TECHNIC TALES—BOOK TWO is published as a convenience to the teacher. Price, 75 cents

CHORD CRAFTERS Technic Tales • Book Three

The tremendous success of *Technic Tales, Books 1 and 2* is undoubtedly due to the feasibility with which the study of them can be accomplished in conjunction with almost any course for the piano. Naturally, the results achieved caused teachers to request a continuation of the work. The new and augmented edition of this Book 3 introduces the twelve fundamental chord attacks—marcato, legato, staccato, hammer, arpeggiated, sforzando, pizzicato, accompaniment, single fingers melodic, melodic high and low voice, passage, chord, and alternate chords. These may be given to students about ready for grade 4. Price, 75 cents

THE SNOW QUEEN

A Story Cycle of Piano Pieces for Young Players
Music by P. I. Tchaikovsky
Story from Hans Christian Andersen
Adaptation by Louise Robyn

It is suggested that teachers use this book with *Chord Crafters*—Robyn's *Technic Tales, Book 3*. The adaptation of Andersen's favorite fairy tale to the delightful music of Tchaikovsky's *Album for the Young* supplies the story element, and the music material, with which to develop the artistic application of the twelve fundamental chord principles of that technical work. Price, 75 cents

KEYBOARD TOWN

This book covers a new field in the child's early training, for it supplies a link that coordinates eyes, ears and fingers, and enables the child actually to read notes fluently within a surprisingly short period. The book is not an experiment—its material and principles have been tested and proven for many years. Beginning with MIDDLE C the note-names are introduced with the story-element which personifies each note with its own note-name. The pedagogical plan avoids the use of counting because of the "one-unit" system employed throughout. More than seventy-five little melodies are included in this unique book. Price, 75 cents

ROBYN ROTE CARDS

Teachers, everywhere, use this book of musical funny-pictures especially designed for use with the pre-school piano pupil. These explain abstract notation principles in a concrete way and they are particularly valuable for class work. This work helps the coordination of eyes, ears and fingers at the keyboard and leads to organized sight-reading habits from the music page. Price, 75 cents

THE ROBYN-HANKS HARMONY

BOOK ONE

By LOUISE ROBYN and HOWARD HANKS

A junior course, for students of any age, in written harmony, keyboard harmony, and ear-training. It is suitable alike for private or class instruction. A *Master Key* for the teacher is included as part of the book. The nature of the lessons is that of a chain of fundamental harmonic facts, each necessary to complete the preparation for the mature study of harmony. Collaborating with Miss Robyn in the preparation of this work was Mr. Howard Hanks, teacher of the subject in the school of music conducted by this eminent American educator. Price, 75 cents

THE ROBYN-HANKS HARMONY

BOOK TWO

By LOUISE ROBYN and HOWARD HANKS

This book continues the development of the material in Book One and also includes a *Master Key* for the teacher. Years of pedagogic experience have gone into the preparation of this work, the collaborating authors having devoted years to the musical education of American youth. Definitely deciding that the study of harmony is absolutely essential for future musicianship, Miss Robyn and Mr. Hanks have prepared these volumes for the particular use of piano students at an early stage of their development. Price, 75 cents

THE ROBYN-HANKS HARMONY

BOOK THREE

By LOUISE ROBYN and HOWARD HANKS

This more recent work in the series of practical harmony study for piano pupils was produced by the noted authors as a result of a demand created by the publication of the first two books and their regular use by many successful teachers. It, of course, takes up the work where the second volume leaves off and it takes the students much further than originally intended. In fact, it leads ambitious pupils to where they are ready to take up four-part writing. Price, 75 cents

THE ROBYN-GURLITT

85 Exercises to Develop Sight-Reading.
Pedal Technique and Rhythm

With annotations and explanations for the teacher, this book introduces a much needed department for the piano pupil. Rhythms of three patterns two and two against three. This is the only book which sets forth this rhythm suitable for early training. Pedal points also are definitely presented—directing the pedal training of the pupil with minimum amount of effort—simplifying the teacher's task immeasurably. Price, 75 cents

THE ROBYN-HANON

25 Exercises with Special Annotations
and Explanations for the Teacher

From Hanon's bulky book *The Virtuoso Pianist*, Miss Robyn has selected for this work the exercises especially adapted to training young pupils in fundamental finger technique. Each exercise lends itself to a different technical principle, using the various touches, dynamics, weight and pressure touches, slurring, phrasing, etc. All are one-measure phrases confined entirely to white-key positions. Price, 75 cents

KINDER CONCERTO

By JOSEPH HAYDN
Arranged for Two Pianos by
LOUISE ROBYN

Miss Robyn gives us a carefully edited and most playable adaptation from Haydn's splendid *Concerto in D*. As here presented, this classic gem has given unbounded pleasure to young pianists everywhere and has proved an ideal two-piano number for pupil recitals. Educationally, it provides the benefits of ensemble playing, the development of the art of memorizing, and gives a glimpse of the great joys ahead in the larger works of master composers.

The part for second piano is a reduction from the original score for orchestra. Where the music is desired before each pupil, 2 copies are needed since the printed music gives the 2 piano parts in score. Price, 75 cents

KINDER CONCERTO

By WOLFGANG AMADEUS MOZART
Arranged for Two Pianos by LOUISE ROBYN

As another classic treat for young pianists, Miss Robyn presents this fine arrangement from Haydn's intimate friend, Mozart. This is an adaptation from the great *Concerto in B-flat* and again the editor's ingenuity has been drawn upon to "round off the corners" so that no "sharp edges" of great technical demands will exist to endanger the hand of the young student. The growth as yet has not taken him high enough to get past them comfortably and safely. The music for the second piano is a reduction from the original orchestral score. Price, 75 cents

The EASTER STORY Is Impressively Told in These Fine CANTATAS

Published by
THEODORE PRESSER CO.

Examination Privileges Cheerfully Extended to
Choirmasters and Directors

FOR EASTER

THE RESURRECTION MORN
A NEW CANTATA FOR VOLUNTEER
CHOIR

By Lawrence Keating
Price, 60c
This cantata, in two parts, is a new work which offers a well-arranged score, rich in harmony and fascinating in variety adapted to well chosen texts. There are 14 musical numbers including choruses, solo, trio, quartet, and a conversational hymn. Especially well suited for service.

THE RISEN KING
CANTATA FOR MIXED VOICES

By Alfred Wozler
Price, 60c
Just the kind of cantata to make a genuine appeal to volunteer choirs. It is always interesting to the choir, and the solo assignments are very satisfying. The composer's melodic gifts never were better exemplified in this effective work.

EVERLASTING LIFE
CANTATA FOR MIXED VOICES

By Mrs. R. R. Forman
Price, 60c
This cantata, in two parts, presents the story of the Resurrection in a most beautiful and effective manner. The average volunteer choir with a solo quartet would find no difficulty in learning the music, and giving it the proper interpretation. There are ten musical numbers, in solo, duo, trio, quartet, and solo, and duets for alto and tenor. Time for rendition, about 45 minutes.

IMMORTALITY
CANTATA FOR MIXED VOICES

By R. M. Stull
Price, 60c
Mr. Stull was not only a prolific and talented composer, but was also a great character as well. This well-planned cantata is one of his best, and it is one of the rare gifts of Easter story in an impressive as well as in a beautiful and dramatic way. It is ideal for many performances by choirs of average ability and well trained soloists. It is available. Immortality also is obtainable in a shorter arrangement for Tenor Voice—2 Part. Price, 60c.

CALVARY
CANTATA FOR MIXED VOICES

By Ernest H. Sheppard
Price, 60c
A suitable contribution to the treasury of church music. The last three numbers may be omitted for Lenten use, but with them included this work also is ideal for Easter. The solo for tenor, baritone and bass and the chorus material is well within the capabilities of the average well trained volunteer choir. Time, 30 minutes.

THE MAN OF SORROWS
ORATORIO FOR MIXED VOICES

By Leroy M. Rile
Price, 75c
For the choir of ample proportions, with opportunity for frequent rehearsal, and with capable soloists, this is an ideal Lenten offering. The organ accompaniment is especially effective while the solo and chorus will appeal to the discriminating congregation.

THE MESSAGE FROM THE CROSS
CANTATA FOR MIXED VOICES

By Will C. Mastaler
Price, 75c
Few, if any, compositions embracing "The Seven Last Words" of Christ upon the cross surpass this work in beauty of melody, in effectiveness of harmony, in pathos of recitation, and in the beauty of the tenor and baritone voices. If desired, a shorter arrangement is available for soprano and alto soloists. Time, about 45 minutes.

LAST WORDS OF CHRIST
CANTATA FOR MIXED VOICES

By Charles Gilbert Spross
Price, 75c
This Lenten cantata is melodious, yet devotional. The solo for the men's voices is very fine. The chorus work is solid and very interesting to sing. Especially appropriate for presentation at the Good Friday services.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)	PRIVATE TEACHERS (Eastern)
MAY MACDONALD HOPE CORYELL Concert Pianist—Artist Teacher Pupil of Teresa Carreno and Leopold Godowsky 775 Colusa Ave., Berkeley, Calif. L.A. 5, 5530	KATE S. CHITTENDEN Pianoforte—Repertory—Appreciation THE WYOMING, 853 7th AVE., NEW YORK
ROSE OUGH VOICE Former Assistant to Lazzari, S. Samoiloff Respected Her Voice Studio 131-8TH AVENUE OAKLAND, CALIFORNIA Telephone LEXINGTON 8115	FREDERIC FREEMANTEL Voice Instruction Author of 24 home study lessons "The Fundamental Principles of Voice Instruction and Singing" also "High Notes and How to Sing Them" Studios: 205 West 57th Street, New York City Phone Circle 7-5420
EDNA GUNNAR PETERSON Concert Pianist—Artist Teacher 277 So. Harvard Bldg., Los Angeles, Calif. FE 2597	ALBERTO JONAS Celebrated Spanish Piano Virtuoso Teacher of many famous pianists 18 WEST 85TH ST., N. Y. C. Tel. Em. 4-21 8720 On Thursdays to Philadelphia, 137 South 18th Street, Tel. Victor 1527 or LEX 1402 Not connected with any Conservatory.
LAZAR S. SAMOILOFF Voice teacher of famous singers From rudiments to professional engagements Beginners accepted. Special teachers' courses 610 So. Van Ness Ave., Los Angeles, Cal.	EDITH SYRENE LISTER AUTHENTIC VOICE INSTRUCTION 408 Carnegie Hall, New York City Conductor and Associate Teacher with the Little W. Morris Show and Entertainers by Dr. David S. Mulvey Wednesday: Troop Music Hall, Lancaster, Pa. Thursday: 389 Foster Bldg., Philadelphia, Pa.
ELIZABETH SIMPSON Author of "Basic Pianoforte Technique" Teacher of Teachers, Choir of Young Artists. Pupils Prepared for Concert Work, Class Courses in Technique, Piano Interpretation, Normal Methods for Piano Teachers. 107 Sutter St., San Francisco 233 Webster St., Berkeley, Cal.	LA FORGE-BERUMEN STUDIOS Voice—Piano Frank LaForge, Director of Louise Tibbitt since 1922 1100 Park Ave., Corner 87th St., New York Tel. ALwater 7-7470
ARNOLD SCHULTZ Teacher of Piano Author of the revolutionary treatise on piano technique "The Riddle of the Pianist's Fingers" published by the University of Chicago Press 522 FINE ARTS BLDG. CHICAGO, ILL.	RICHARD MCCLANAHAN Representative TCHAIKOVSKY METHOD Lecture Demonstrations for Teachers 806 S. Mainway Bldg., New York City
RAYMOND ALLYN SMITH, Ph.D., A.A.G.O. Dean Central Y. M. C. A. College School of Music Complete courses leading to Bachelor, Conductor, and Organist Degrees. Evening, Low tuition. Kimball Hall, 305 S. Wabash Ave., Chicago, Illinois	EDWARD E. TREUMANN Concert Pianist—Artist-Teacher Recommended by Emil von Sauer, Moritz Moszkowski and Josef Hofmann Studio, Carnegie Hall, Suite 827, 57th St., at 7th Ave., New York City Summer Master Class—June to Sept.—Apply now
DR. FRANCIS L. YORK Advanced Piano Interpretation and the Theory work required for the degrees of Mus. Bach, Mus. Mat., and Ph. D. in music. DETROIT INSTITUTE OF MUSICAL ART Detroit, Mich.	Private teachers in the larger cities will find this column quite effective in advertising their courses to the thousands of Etude readers who plan to pursue advanced study with an established teacher away from home.

THE ETUDE advertising pages are the marketing centre for thousands. It pays to read ETUDE advertisements, and write the advertiser—"I saw it in THE ETUDE."

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

MUSIC PRINTERS
LABEL BROTHERS CO. INC.
5th St. and Columbia Ave. PHILADELPHIA, PA.

Oliver Ditson Co.
THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILA., PA.

18 MONTHS AGO UNHEARD-OF!
TODAY THE MOST TALKED-OF
MUSICAL INSTRUMENT IN AMERICA



What's BEHIND this unprecedented success story? What is it about the Solovox that accounts for its record-breaking climb to nation-wide popularity? Here are the answers:

UTTERLY DIFFERENT! The first musical instrument in history specially designed to be attached to a piano and played with the piano.

THRILLING INSTRUMENTAL EFFECTS! The Solovox lets you add to your music a marvelous array of brilliant "solo voices" strikingly similar to the tones of orchestral instruments—like violin, trumpet, organ, flute, trombone, oboe, French horn, and many more.

A NEW KIND OF MUSIC! Beautiful, almost limitless in its variety—yet you play it at your own piano.

EASY TO PLAY! Easier than playing the piano alone! You play the Solovox keyboard with your right hand, blending its colorful instrumental effects with your own left-hand piano accompaniment.

ATTACHES TO ANY PIANO! Does not affect the piano's normal use or tone. Operates from an electric outlet.

THE HAMMOND NAME! The world's largest maker of electronic musical instruments, including the Hammond Organ and Novachord, plus a complete line of synchronous electric clocks.

See the Solovox... HEAR IT... PLAY IT! Visit your nearest piano dealer NOW, or write for information to:

HAMMOND INSTRUMENT CO., 2929 N. WESTERN AVE., CHICAGO

5209 complete with tone cabinet
w. b. Chicago
Price subject to
change without
notice

HAMMOND
Solovox

By the makers of the Hammond Organ, Hammond Novachord and Hammond Electric Clocks

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Republic of Honduras, Spain, Peru and Uruguay. Canada and New Zealand, \$2.75 a year. All other countries, \$3.00 a year. Single copies, 10c each.

4

THE ETUDE music magazine

PUBLISHED MONTHLY
By THE DORE PRESSER CO., PHILADELPHIA, PA.
EDITORIAL AND ADVISORY STAFF
DR. JAMES FRANCIS COOKE, Editor
(in McCoy and Patricia Brown, Assistant Editor)
William M. Reilly, Music Editor
Dr. Rob Roy Peery
Blanchard Lee
Dr. Henry S. Fry
Karl W. Gehlbach
Dr. Richard Dorn
Paul Kuepke
George C. Keick
Blanche Lennion
Dr. Guy Mann
N. Clifford Page
Dr. Rob Roy Peery
Prest H. Reed
William D. Revell

Contents for February, 1942

VOLUME LX, No. 2 • PRICE 25 CENTS

WORLD OF MUSIC	On the American Plan	Blanche Lee	70
EDITORIAL	Why They Succeeded		77
MUSIC AND CULTURE	They Plunge for Fun	Arthur L. Taylor	78
Adventures in Music	Forward March with Music Symposium	Richard Thompson	79
How to Improve Vocal Culture		Kristin Thurlow	80
Memories to the Front		Paul H. Paulson	81
An Intimate Visit to the Home of Ignace Jan Paderewski		Francis B. S. S.	82
MUSIC IN THE HOME	Master Records of Master Artists	Peter Hugh Reed	83
Elmer Music Lover's Bookshelf		Dr. Richard Dorn	84
Time in to Radio's Love		Dr. Richard Dorn	85
MUSIC AND STUDY	Making Music in the Schools	Theresa P. Hollings	86
The Teacher's Round Table		William M. Reilly	87
Tone	A Life Ideal in Way-Lon Roads	Kathleen S. Miller	88
Elementary Interpretation for the Choir		Kathleen S. Miller	89
Elementary Success in Chorus Piano Teaching		Stuart J. J. J.	90
Once More—the Saxophone		Stuart J. J. J.	91
Franchise in Song		Stuart J. J. J.	92
Why Not Beat Time?		Stuart J. J. J.	93
Questions and Answers		Stuart J. J. J.	94
How to Transpose and Modulate		Stuart J. J. J.	95
Questions and Answers		Stuart J. J. J.	96
Technique of the Art of Practicing		Stuart J. J. J.	97
Technique of the Transposed Chorus with Arrangements		Stuart J. J. J.	98
Active on Various Problems		Stuart J. J. J.	99
What the Greatest Masters Thought of the Mandolin and Guitar		Stuart J. J. J.	100
MUSIC	Classical and Contemporary Selections		101
Almanac	From Symphony No. 2	Stuart J. J. J.	102
Persepolis		Stuart J. J. J.	103
An Old Romance		Stuart J. J. J.	104
Petit Mosaïque		Stuart J. J. J.	105
Petit Mosaïque		Stuart J. J. J.	106
Feast and Instrumental Compositions		Stuart J. J. J.	107
For Victory (Violin)		Stuart J. J. J.	108
Grand Violin (Violin)		Stuart J. J. J.	109
March (Violin)		Stuart J. J. J.	110
La Danseuse (Violin)		Stuart J. J. J.	111
Revue d'Albion (Organ)		Stuart J. J. J.	112
Postlude from The Prophet (Piano)		Stuart J. J. J.	113
Delightful Piece for Young Players		Stuart J. J. J.	114
First Step		Stuart J. J. J.	115
July's Redemptive Song		Stuart J. J. J.	116
High-Low! Away We Go		Stuart J. J. J.	117
Technique of the World		Stuart J. J. J.	118
Chords and Arpeggios		Stuart J. J. J.	119
THE JUNIOR ETUDE		Stuart J. J. J.	120
MISCELLANEOUS		Stuart J. J. J.	121
Organ and Choir Questions Answered		Stuart J. J. J.	122
Violin Questions Answered		Stuart J. J. J.	123
Answering Musical Questions		Stuart J. J. J.	124
Organ Questions Answered		Stuart J. J. J.	125
Stole Regulators Hitting		Stuart J. J. J.	126
The High of New Adeline		Stuart J. J. J.	127
Schubert's Impromptu, Op. 142, No. 2		Stuart J. J. J.	128
Letters from Etude Friends		Stuart J. J. J.	129

Entered at second-class matter January 16, 1944. Postpaid. Second-class postage paid at Philadelphia, Pa., and at additional mailing offices. Postmaster: Send address changes in U. S. A. to THE ETUDE, 1010 Locust St., Philadelphia, Pa. 19107. Copyright, 1942, by The Dore Presser Co., Inc.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Republic of Honduras, Spain, Peru and Uruguay. Canada and New Zealand, \$2.75 a year. All other countries, \$3.00 a year. Single copies, 10c each.

4

THE ETUDE

THE MUSIC TEACHERS NATIONAL ASSOCIATION held its annual convention in Minneapolis, Minnesota, from December 26th to 31st, with Glenn Haydon, President, in charge of a very interesting and timely program. Adopting as its theme, American Unity Through Music, the program was filled with discussions by prominent leaders in their respective fields—Peter Dykema, David Mattern, Warren D. Allen, Edwin Hughes, Alan Lomax, Yella Peck, Hans Rosenwald, Cecil Burleigh, Joseph Clokey, Max Schoen, Theodore M. Finney, Arthur Olaf Anderson, and Otto Kinkadee.

THE CHORAL SOCIETY OF PHILADELPHIA gave on December 29 its forty-fifth annual performance of Handel's "Messiah," under the baton of the general conductor and founder of the society, Henry Gordon Thunder. Soloists were Florence Manning, soprano; Ann J. Simon, alto; Fritz Krueger, tenor; and John Lawler, bass. The performance was one of the finest ever given by this notable organization.

JACOB HENRY HALL, veteran normal school music teacher, writer, and editor, died on December 22nd, in Harrisonburg, Virginia, at the age of 87. An authority on hymn writers and composers, he was widely known as a conductor of hymn sings and music normal schools. For many years he was associated with W. H. Ruesch in the music publishing business.

CHARLES HACKETT, eminent American opera tenor and teacher, died on January 1st in New York City. Born in Worcester, Massachusetts, November 4, 1889, he began studying voice in Boston. Later he studied in Italy. One of his first important appearances



CHARLES HACKETT

was at the age of nineteen, when he was soloist with Lillian Nordica in a performance of Rossini's "Stabat Mater" in Providence, Rhode Island. He had appeared in all of the leading opera centers of the world. His debut with the Metropolitan Opera Company was made on January 31, 1919; and with the Chicago Civic Opera Company in 1923.

THE PHILADELPHIA OPERA COMPANY, Sylvan Lewis, director, gave five performances in Boston, January 7-10. The operas presented were "The Marriage of Figaro," "Pelleas et Melisande," "Der Rosenkavalier," "Die Fledermaus," and "Faust."

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



EUGENE LIST

"Concerto" was repeated January 4th on the regular Sunday afternoon broadcast of the orchestra with Mitropoulos again conducting.

BLACKOUTS APPARENTLY HOLD NO TERRORS for musically minded folks on the Pacific Coast. Reports tell of opera and symphony events patronized as never before. The San Francisco Opera Company has had a most successful season; and the San Francisco Symphony Orchestra is having a gala thirtieth anniversary season.

ASTRID VARNEY, twenty-three-year old singer, in her first year with the Metropolitan Opera Company, has created something more than a sensation with her recent amazing handling of two last minute assignments. First as *Sieglinde* and then as *Brünnhilde*, she replaced veteran singers, suddenly indisposed, and without even orchestral rehearsals sang and acted the rôles in a truly amazing manner.

THE WORLD PREMIERE of *Cowboy's Holiday*, by Ethel Allen Nelson, the prize winning composition for two pianos in the 1941 composition contest of the National Federation of Music Clubs, was given by Ethel Bartlett and Rae Robertson, eminent duo-pianists, on December 26, over the Red Network of the National Broadcasting Company.

CHRISTIAN SINDING, eminent Norwegian composer, died on December 3, at Oslo, Norway. He was born at Kongsberg, Norway, January 11, 1856; and his studies were with Reincke, Jansdasson, and Schraddeck at the Leipzig Conservatory. His long list of works included an opera, three symphonies, three sonatas, many songs, and piano pieces, of which his *Rustle of Spring* has enjoyed immense popularity.



CHRISTIAN SINDING

CECIL FORSYTH, English born composer and author, who had lived in America since 1914, died in New York City on December 3rd. In addition to orchestral works and songs, he had written "A Treatise on Orchestration" and "A History of Music."

ROBERT HOOD BOWERS, composer and favorite conductor for Victor Herbert died December 29, in New York City. Born in Chambersburg, Pennsylvania, he studied music with Thomas Whitney Surette, Frederic Grant Gleason, and Constantin von Sternberg. His best known composition was probably *Chinese Lullaby* from "East Is West."

MAUD MORGAN, well known American harpist, died early in December at Prince's Bay, Staten Island, at the age of eighty-one. She had a notable career, having appeared with Ole Bull, Fritz Kreisler, Moriz Rosenthal, Wilhelmj, and other world famous artists.

MARY LEWIS, former Metropolitan Opera soprano, died in New York City on December 31. She began her career as a church choir singer and later, after a season with Ziegfeld's "Pollies," she studied seriously and made her operatic debut in Vienna in 1923. Her debut with the Metropolitan Opera Company was made in 1926 as *Mimi* in "La Bohème."

THE UNIVERSITY OF TEXAS' COLLEGE OF FINE ARTS has ordered a thirty-five thousand dollar four-manual organ from the Acolian-Skinner Organ Company, to be installed in the new three-hundred thousand dollar Music Building now under construction. Dr. Paul Bonebrake, physics professor at the university, is responsible for several innovations and new principles of acoustics embodied in the specifications for the organ, among them an auxiliary console to be set up on the terrace of the University Main Building, a block away. Electrical impulses from the auxiliary console manipulate the pipes in the organ loft, and the sound will be carried back to the terrace by a public address system.

THE RECORD CONCERTS CORPORATION has been formed recently to further the careers of young American instrumentalists and singers. Among the artists already under the new management are Leon Barzin and a new orchestra, to be known as the American Symphony Orchestra, as well as the Alumni Orchestra of the National Orchestral Association. Fanlists listed are: Roger Broadman, Mariana Saric and Howard Shlayman. Singers included: Helen Henry, Martha Lamson, Gertrude Ribila, Alice Howland, Elizabeth Wyner, Carlyle Bennett, John Garth and Norman Roland. Betty Parot, a young harpist, and the Phil-Sym String Quartet—a group of four winners of scholarships awarded by the New York Philharmonic-Symphony Society—have also signed with the bureau which will not charge any retaining fees and will concentrate its activities outside of New York.

THE COMPLETE CYCLE OF NINE SYMPHONIES by Gustav Mahler is being presented on the "Radio City Music Hall on the Air" program. This notable series of much discussed works began on January 4th and will continue until the entire cycle has been presented. Included also will be the composer's "Song of the Earth."



GUSTAV MAHLER

THE BOSTON SYMPHONY ORCHESTRA opened its sixty-first season on October 10, the feature of the inaugural program being a stirring performance of the "Eroica Symphony," conducted by Dr. Serge Koussevitzky.

THE CINCINNATI SYMPHONY ORCHESTRA, Eugene Goossens, conductor, gave, as the feature of its concert on November 21st and 22nd, the premiere of the "second Symphony in B minor," by Robert Casadesu.

THE UNIVERSITY OF TEXAS' COLLEGE OF FINE ARTS has ordered a thirty-five thousand dollar four-manual organ from the Acolian-Skinner Organ Company, to be installed in the new three-hundred thousand dollar Music Building now under construction. Dr. Paul Bonebrake, physics professor at the university, is responsible for several innovations and new principles of acoustics embodied in the specifications for the organ, among them an auxiliary console to be set up on the terrace of the University Main Building, a block away. Electrical impulses from the auxiliary console manipulate the pipes in the organ loft, and the sound will be carried back to the terrace by a public address system.

THE RECORD CONCERTS CORPORATION has been formed recently to further the careers of young American instrumentalists and singers. Among the artists already under the new management are Leon Barzin and a new orchestra, to be known as the American Symphony Orchestra, as well as the Alumni Orchestra of the National Orchestral Association. Fanlists listed are: Roger Broadman, Mariana Saric and Howard Shlayman. Singers included: Helen Henry, Martha Lamson, Gertrude Ribila, Alice Howland, Elizabeth Wyner, Carlyle Bennett, John Garth and Norman Roland. Betty Parot, a young harpist, and the Phil-Sym String Quartet—a group of four winners of scholarships awarded by the New York Philharmonic-Symphony Society—have also signed with the bureau which will not charge any retaining fees and will concentrate its activities outside of New York.

FEBRUARY, 1942

AT THIS VERY HOUR there are dozens of young Americans planning and studying for musical careers. Their names may be Smith or Jones, they may have obtained their musical education in the United States; in fact, they may never have set foot outside the borders of their native land. But they can aspire to high places in opera, concert, radio, movies—the whole entertainment field. They face no barriers to success except their own personal limitations.

Thirty, even twenty-five years ago this was not true. Young American artists could cherish the idea of musical careers in their own country only if funds were available to enable them to go to Europe. Unless their American publicity could carry such statements as "study under Leschetizky," "debut at the Royal Opera House," "student at the Paris Conservatoire," "has played before Royalties of five countries," or some similar indication of European training and triumph, they stood little chance of attracting audiences in their native land. As for names, only those that sounded exotic had appeal for American concertgoers. Plain, understandable cognomens meant nothing; suffixes like "ski" and "im" and "hardt" were necessary. It was an invitation to chicanery.

Fortunately the era of European bias is past, and a new tolerance has taken its place. We now recognize talent for what it is worth, regardless of its source. Through tenacity of purpose, American ability finally has won for itself an audience; and by the test of comparison it has not been found wanting. To-day our greatest opera companies and orchestras and our musical organizations of highest rank admit American born and American trained artists to membership as readily as they do artists of any other nationality.

A contributing factor to this unprejudiced state of affairs has been the work of the National Federation of Music Clubs, which first thought that American training was of the best, and which long ago decided that oncoming musical,

recreative talent should be given a chance to build a career right here in its native country. To substantiate its vision it instituted a series of contests that would test young ability and reward outstanding talent, both with honor and with money. It is a plan to which it has adhered for twenty-eight years, with gratifying results.

A Worth While Contest

Biennially over this period of time, it has given young singers, pianists and violinists in this country opportunity, through elimination, to match their ability against other young musicians, first in their state; second, in district contests; and, finally, in a national contest. To those winning first place in each of the three classifications at the final contest an award of one thousand dollars has been made. And, in conjunction with, and culminating these awards, the Schubert Memorial, Incorporated, has granted to the finest instrumentalist winner a prize that represents fulfillment of every instrumental contestant's dream: a chance to appear four times as soloist with two of the world's greatest orchestras—at a pair of concerts with the Philadelphia Orchestra in Philadelphia, and at a pair of concerts with the Philharmonic-Symphony Orchestra in New York City.

Rules governing the contest are few. Any person expecting to make music a career may compete if he is between twenty-one and thirty years of age, is a native or a naturalized American, has received his training in the United States, and can guarantee an adequate repertoire. The required repertoire for piano and violin consists of three concerti and two recital programs, lasting one hour each; for voice, three selections with orchestra and two recital programs, lasting an hour each. All selections must be played from memory, and in the contest for vocal honors, two groups of songs must be sung in the original language text. The only expense involved is a moderate fee, for admission to the contests; and, if the young artist is fortunate enough to go on to district and national contests, he must bear his own transportation expenses.

Coincident with the Young Artists Contests the Federation holds Student Musician Contests for young people between the ages of eighteen and twenty-three. These contests cover six classifications. Instead of three, as in the Young Artists Contests: piano, violin, man's voice, woman's voice, violinello

and organ. They are held for advanced students who have not yet reached the "Artist" class. The awards are certificates signed by State and District Presidents and the National President.

In some states preliminary auditions are held in clubs or cities for the Young Artists Contests; in others, the State Contest is the first step taken. To this go all who have made application to the State Contest Chairman, and from it proceed the winners in the three classifications. About a month's time elapses between these two contests, and approximately another month divides the District Contests from the National Contest, which is held conjointly with the Federation's Biennial Convention.

The 1941 Convention

Last year the Federation's Convention was held in Los Angeles and to it went winners from sixteen districts: twelve singers, twelve pianists, and eight violinists. From these would ordinarily be selected one singer, one pianist and one violinist and Schubert Memorial winner, but last year proved to be an exceptional one in which the judges' never-slackening standards forced decisions to be made in other than the customary way. The result was the selection of co-winners for the voice classification—Mary Louise Bilts of Texas and Eula Beal of California—between whose singing the judges were unwilling to decide. To them jointly went the distinction of being major award winners and to them jointly went the prize of one thousand dollars. Quite different was the situation in the piano classification which found all of the contestants short of standard and the judges unwilling to make a major award. In lieu of this prize, "best in her class" recognition was given. It went to Sylvia Haimowitz, a young student of Rollins College, together with five hundred dollars. It was only in the violin classification that judges experienced no difficulty in making their selection and naming a single winner. She was Miss Carroll Glenn, twenty-one years of age and a consistent prize winner from her pinafore days. For a record of all the scholarships and prizes that Miss Glenn has captured, see in the November, 1941, ETUDE, the article entitled, *Town Hall Hallmark*. Then add to those the Federation prize of one thousand dollars and the Schubert Memorial Award, received at the Los Angeles Convention.

Final decisions are made at the National Contest by musicians who are eminent in the musical world in several fields. At Los Angeles the judges consisted of five conductors: Bruno Walter, Richard Lert, Richard Hageman, Pietro Cimmini and Nikolai Sokoloff; three violinists: Toscha Seidel, Peter Merebium and Louis Persinger; two opera stars: Andres de (Continued on Page 124)



MISS RUTH HALLER OTTAWAY (Mrs. Nikolai Sokoloff), Chairman of the Young Artists Contest of the National Federation of Music Clubs.



CARROLL GLENN, Violinist Winner of the Contest conducted by the Federation of Musical Clubs.

On the American Plan

By Blanche Lemmon

Why They Succeeded

AFTER THE LATE AND UNLAMENTED depression of twelve years ago, numbers of musicians came to us in person and others approached us through the mails, asking for our council in the matter of securing profitable employment. They wanted to know how to retain their pupils and secure new pupils.

Generalities upon how to succeed are usually not particularly valuable. Probably Andrew Carnegie was right in his advice given upon this page. The real masters in music today, the real experts, are so much in demand that many are earning huge incomes yearly. Every real success is an individual success. In most cases the teacher asking for assistance was able, prepared to give fine service and apparently not wanting in enterprise. In a few instances it was possible to diagnose the cause of the teacher's difficulty and to suggest a remedy. The main cause of failure was usually that the teacher had given tragically little concern to the direction in which he desired to go. Many were working for invisible objectives. Such teachers were rudderless, drifting aimlessly upon a sea which sooner or later brought them to the rocks of disaster.

We put down some memoranda about the problems presented to us, thinking that others might be interested in them. Here they are. The initials are naturally fictitious:



ANDREW CARNEGIE

"I BELIEVE THE TRUE ROAD TO PREEMINENT SUCCESS IN ANY LINE IS TO MAKE YOURSELF MASTER OF THAT LINE."

—Andrew Carnegie

M. L. Up to 1929 this teacher had "plenty of pupils." His pupils had a reputation for doing fine work. The teacher's health, character and social background were excellent. When the banks closed, all of his pupils suddenly discontinued. After this occurred he found that it was almost impossible to get them to start again. What was the difficulty? He had not the common sense to see that the practical thing to do was to share the misfortune of his patrons. Instead, as a sop to his pride, he kept up the former high price he had charged for lessons. What he should have done was to have called his pupils together and told them that he understood the disaster brought about by the depression and that he would be glad to teach them for a fee they could afford. In some cases he should have told individual pupils, confidentially, that he would teach them without any fee whatsoever. In that way he would have saved members

of his clientele until they were able to resume normal payments. This is precisely what many business men were forced to do in extending credits to financially embarrassed customers.

Moral: Adjust yourself to conditions happily when there is no alternative.

X. deL. This teacher, after a series of misfortunes, became more and more depressed. This was manifested in neglect of dress, facial expression, behavior. There were no basic mental abnormalities other than a violent case of the blues. The teacher was made to see that she would not think of patronizing such a person as she might see reflected in her own mirror. She was advised to cultivate a merrier, happier view of life, take long walks in the open air, attend comedies, bright moving pictures, and read entertaining magazines and books, as well as to consort with cheerful people, instead of visiting physicians in search of tonics. She was advised to smile, no matter how much it hurt. She started practicing with a new and energetic spirit. In a surprisingly short time she had a fine supporting class, which has grown regularly ever since.

Moral: Business runs toward confident optimism.

G. F. This teacher was ignorant of the simplest economic law, the law of supply and demand. The neighborhood in which she lived had gradually changed. Parents with their children had moved to the suburbs. What was the solution? She was advised to give up the studio in the old part of town. She was also advised to secure an automobile if possible, even though bought upon long terms. She was then to divide the outlying suburban sections into districts and to "cover" one district each day. She was then counseled to go from house to house, ringing doorbells, until she found a home in which her services might be needed. She was duly horrified by this suggestion. She insisted that her professional pride would not permit it. "Besides," she said, "I would not blame anyone for throwing out such an intruder." She was persuaded to see that this depended upon her tact and her lady-like approach in persuading her potential patrons that she was able to offer something which they greatly needed.

(Continued on Page 129)

They Fiddle for Fun

By
Nathan Cohen

LAWRENCE TIBBETT STOOD on the stage of the Duluth Armory auditorium and took a top note in an aria from "La Traviata." As his voice faded into the dynamics of an orchestral flurry, a man from among the second violins rose, waved a mysterious signal to the conductor, bounded off the stage, and took up the company of two patrolmen at the door.

An hour later the man returned, gingerly made his way through the rows of string players and resumed his post. He smiled at the conductor. The conductor smiled back and nodded knowingly. Tibbett looked nonplused. His never before had had one of the orchestra walk out on him during a concert.

The fiddler was Dr. Will A. Ryan, violinist of the Duluth Symphony Orchestra. Dropping his violin and dashing to a hospital was old stuff to him—and to his colleagues in the orchestra. Once he left a rehearsal, rushed to a hospital, removed an appendix, and was back in time to finish the evening's musical job.

The emergency which had sent him hurrying from the Tibbett concert was an unexpected arrival in the maternity ward of a Duluth hospital. With the help of two traffic patrolmen at the door, he made the journey just in time. There was no time left to change into his spotless white uniform, which the nurses had ready for him, so he delivered an eight-pound boy, wearing his evening clothes. The mother took one look and said, "Doctor, I didn't know this was going to be formal."

In the seven years that Paul Lemay has conducted the Duluth Orchestra, he has become accustomed to having his musicians rush off the platform. With shopkeepers, house painters, real estate salesmen, housewives, bakers, dentists and doctors stealing time from business to play Bach, Beethoven and Brahms, the job of being a conductor offered no strict adherence to an orchestral time table.

A Schedule of Surprises

The Duluth Orchestra has been running on a schedule of surprises for ten years. It has had as its guest soloists such concert artists as Heifetz, Fliegstad, Elman, Spalding and Hofmann. But when it was born in a stable on a stormy night, no one had expected it to last. It was pure fancy then to think that a small city along the north shore of Lake Superior would support a full-fledged symphony orchestra. What businessman would give up hard earned depression cash to help a half hundred fiddlers, trumpeters and woodwind players perform a lot of music few of them could understand?

Duluth was putting on one of its famous snow-and-wind acts on the night that the local enthusiasts met in an old stable to organize. Two weeks before, Alphin Flaten and Larry Willis, two violinists out of work, had been drinking bitter cups of coffee over the unhappy stage of the depression. Pictures with sound had swept

them and their colleagues out of the theater pit. They couldn't outdiddle the viaphone. But the threadbare days had made these two realize that fellows like Beethoven, Mozart and Brahms were still being played; that there was something left to fiddle beside the tremolos of *Hearts and Flowers* and the bristling prestos that had accompanied the chase of the Keystone Kops in the days of silent movies.

So the two set a date to find out how many of their one-time associates were left who remembered what fun it was to zip through a Rossini overture or blow pastoral fancies out of a French horn. They soon found out. The musical grapevine spread their call through the surrounding countryside. Everybody who ever had blown an "oom-pah" through a Legion band horn or drawn a bow over a string wanted to be in on the orchestra. Up in the Mesaba are country, seventy miles north, across St. Louis Bay in Wisconsin; everybody wanted to fiddle, blow or pound away the depression.

Flaten had an old garage. In bygone days it had been a luxurious stable, and the second floor had been the handsome living quarters for servants of one of the town's finest families. When Flaten bought the place, he dreamed of remodeling it into the finest music studio in all the North. Its paneled walls had been finished out of the sturdiest oak of the Minnesota woods. The floor was surfaced out of birchbark maple. A huge stone fireplace gave the room a rich atmosphere of luxury.

Rehearsal under Difficulty

With the night for the rehearsal came the worst blizzard of the year. The garage was cased in white. The light, which hung out as a guide to the musicians, blinked fitfully through the storm. Upstairs, snow had invited itself in through the broken window panes. And, down on the floor, on hands and knees, were the two violinists, struggling desperately to start a fire under a four-foot chunk of birch they had lugged in.

"I'll bet an A-string no one shows up," said the violinist, Flaten.

"I'll bet a cigar they do," wagered the other. The door opened, and in walked Alfred Moroni, the Mesaba ore-digging oboe player. He had driven sixty miles through the snow! From Cloquet, a paper-mill town twenty-eight miles up the river, came Lloyd Brissett, a tuba player. From Superior, in Wisconsin, came Oscar Brandser, a clothier who steals away from his shop every afternoon to practice his violin concertos, and Helen Cleveland, a four-foot-tight double bass player who had stormed her way past the driver to get her instrument into the crowded

bus. The professionals who hadn't been in a theater pit for two years turned up en masse.

Dr. Ryan arrived with an apology. "A stubborn maternity case," he said.

When Walter Lange, paper specialties salesman turned conductor, stopped up to tap the stick to start the rehearsal, he faced an orchestra the like of which no other leader ever had met. He could boast of an ore digger, a newspaper publisher, a real estate salesman, a house painter, a surgeon, a dentist, five housewives, a printer, an artist, and, fortunately, two score ex-professionals.

The fine old stable swelled with musical pride that night. When the log burned down, boxes and crates were hauled up and tossed into the fireplace, and when the fire finally burned itself into cool embers, the musicians put on overcoats and fiddled, looked, and drummed until Conductor Lange's fingers became so cold he couldn't hold his stick.

"Boys," he said, "we'll try again on Sunday. Bring your fiddles—and don't forget the cordwood."

Enter, a Good Angel

For ten years, they have fiddled for fun, these musicians of Duluth. When their luxury stable got too cold, they gave it up and hiked to a paint shop where pots, barrels and half-completed billboards lent color to the musical scene. The morning after a half-fiddle player went through the head of a barrel of white lead, however, the players scattered themselves through the town in search of an angel who could bless them with a heated hall. The angel they found in Al. H. Hoe, recorder of the Shrine temple. "You can have it for a song," he said; and at the next rehearsal he got his song, the *Angel's Serenade*, played by musicians who were practicing their symphonic exercises without overcoats and hats for the first time in months.

The boys still talk about their first concert. They got the newspapers to promote it. The colonel of the field artillery regiment gave them the Armory auditorium and Ernest Lachmund, a Duluth composer, wrote them a tone poem. Quite appropriately he called it *The Adventurer*.

Four thousand Duluthians packed themselves into the Armory. When Concertmaster Herbert Miska led his troupe to their chairs, the xylophone effect that came from fifty pairs of knocking knees would have provided an ideal accompaniment for the dancing skeletons of *Danse Macabre*. The musicians took their places, nervously arranged their music, and looked out at the familiar faces in the audience. The townsfolk looked up and smiled. They smiled at the man who baked their bread; at the doctor who delivered their babies; at Gudrum Momb, who sold them their gloves at the Glass Block store; at Bob Olander, baker, who painted their houses.

Gilbert Johnson, baker, still insists that the only reason some of the (Continued on Page 126)

WHEN YOU FIND A SINGER who plays the piano sufficiently well to accompany himself, you have a thorough musician. When you find a performer who is proficient on more than one instrument, you have a versatile artist. And when you find one of the world's greatest actresses, who has the classic piano library and seven operatic rôles at her command, you have Ethel Barrymore. The First Lady of the American theater is a gifted and accomplished musician, with an unquenchable enthusiasm for matters musical. Her earliest ambition was to become a pianist. A large proportion of her brief leisure is devoted to practicing and playing. She has studied voice culture as thoroughly as any professional singer, and she tells you that it has been of great advantage to her in her stage work. She believes that music is not a separate category of study, but a vital part of human living. She looks with sympathy upon her own young daughter's desire to prepare for an operatic career.

"My musical life began practically when I did," says Miss Barrymore. "There was never a time when I wasn't singing or playing for my own amusement; when musical activities were not encouraged in our home—where, incidentally, *The Etude* was a regular and welcomed visitor.

A Serious Student of Music

I was born with absolute pitch—a very great advantage in picking out tunes by ear, but a great burden when, during an ordinary day's activities, one must listen to jangling street noises, rasping voices that don't focus, or to pianos that need tuning—and my first ambition was to become a concert pianist. The dramatic stage, of course, is the tradition of my family. My grandmother, Mrs. John Drew, my parents,

Maurice and Georgie Drew Barrymore; and my uncle, John Drew, had won distinction in the theater long before I was born. Perhaps that is one reason why I longed to become a musician—much as a child of non-theatrical background longs for the stage! At all events, I worked hard at my music, clipped photographs of Teresa Carreño, made plans for studying in Leipzig, and dreamed all sorts of magnificent dreams centering around a grand piano. Nothing came of them. There was no money for European study (or any other kind, except the dramatic traditions of home), and I went on the stage in my early teens because I had to. I was heartbroken at the time. The stage had no special glamour for me; I loved it, but simply as a very familiar kind of work. Glamour beckoned to me



Ethel Barrymore with Edmund Brown in her current huge Broadway success, "The Corn Is Green."

less cacophonous moderns come under this category. In music, as in most other matters, I am thankful to have the conservative outlook of tradition. Impressionism and the newer assertion-

Adventures in Music

An Interview with

Ethel Barrymore

Distinguished American Actress

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

from the world of music, which I could not afford to enter. Perhaps it was a wholesome thing. I have no notion whether I'd have been a good pianist. Incidentally, I often wonder why there are so few women in the topmost group of pianists. Since the historic days of Clara Schumann, not more than half a dozen have emerged as figures of eminence; and they, oddly enough, are often evaluated in terms of how much 'like a man' they can play! Why should this be so? I don't know. I know only that I love to play.

"Music is my favorite hobby interest. I play all the time, and enjoy reading new music—which is vastly different from playing! One *plays* the works one loves best, over and over again, polishing them, trying different interpretations, living with them as old and trusted friends who never disappoint. I like best to commune with Beethoven. I have worked my way several times through the thirty-two piano sonatas, and find myself, coming back to them for the revelation of truth. I love Schumann, Brahms, and Chopin, too—but Beethoven first! Reading music marks the distinction between acquaintance and friendship. It is entertaining to meet works that one would care to live with. For me, Ravel, Debussy, and

stage in my early teens because I had to. I was heartbroken at the time. The stage had no special glamour for me; I loved it, but simply as a very familiar kind of work. Glamour beckoned to me

of-the-ego may be interesting as novelties, but, after all, they represent but one man's view. The great classics reveal to us, not merely the impressions of one man, but a distillation of universal truth. And if they seem repetitious—which I do not admit—so also is truth repetitious.

Rhythm and Tempo in the Theater

"To come back to the beginning, I gave up serious music study for want of funds and went on the stage, reserving piano playing for my recreation. Presently, I began to find that music stood me in good stead in my work. In a general way, of course, all the arts are interrelated; their purpose is the same. Whether an artist expresses himself in colors, notes, words, or scenes, his goal is to tell the truth about life and human nature and to reveal beauty. Thus, the more aspects of truth he understands, the larger and firmer his grasp of it. That is why the earnest actor investigates the vision of Rembrandt, of Rodin, of Beethoven as eagerly as he does the vision of Shakespeare. But music has been of even greater, more particular help to me. Scenes on the stage have rhythmic tempo as clearly defined as that of a page of music. The audience is scarcely conscious of it as tempo, they know only that the lines and gestures flow and blend smoothly. But the actor is keenly aware of the rhythm of his scenes. He knows that he must adapt his tempo to those of others on the stage with him; that the director decides whether the scene is to be taken *allegretto* or *ritardando*, and that all on the stage must maintain that effect. You may imagine the hodgepodge of tempi that would reach the audience if each actor projected his own rhythmic conceptions of a scene! Rhythm and tempo are among the first requisites of good acting, and the player who has mastered the art of keeping tempo has an advantage in his work.

"Again, in most of my plays, I have served as director as well as player, and the means I use to achieve unity are based largely upon musical construction. I envisage the complete play as a symphony, each actor representing an instrument and the work of all blending into a single organic whole. The mood of the scene represents its key, and there may be no changes of key without a modulation. Obeyes may not obtrude themselves above violin. The pattern of the scene must be emphasized through suitable phrasings and accents. In building a scene along symphonic lines, I have found the work made much more understandable not only to me but to my co-workers as well. (Continued on Page 128)

★ FORWARD MARCH WITH MUSIC!

The Hon. W. L. Mackenzie King Prime Minister of Canada

Amid the clamour of war and in the hours of darkness, it is the proud duty of all Americans and Canadians who love music to encourage that art which speaks to all men in the language of harmony and peace.

Dr. James R. Angell

Former President of Yale University
Educational Director of the National
Broadcasting Company

At this time the value of music cannot be over-emphasized. It is a unifying force and a vitalizing agent. It speaks directly to our hearts, bringing us consolation in adversity, relief from anxiety, and faith in our ultimate triumph. To-day, through the medium of radio broadcasting, the influence of music extends to every corner of the land, heartening soldier, sailor, and civilian alike and steeling us all to meet the strains and stresses of this crisis in our national life.

Mary Louise Curtis Bok Noted Music Philanthropist

I believe with all my heart in the importance of music as a force for maintaining our national morale, even under conditions of War. A nation that would not march to music, or could not sing, would be lacking a very necessary impetus toward defense. Spiritually, every American needs the inspiration that music brings.

Gene Buck

President of the American Society of
Composers, Authors and Publishers

We are a united nation to-day in the fullest sense and this unity will be expressed in the songs which will be sung in our homes and factories and by our armed forces. I believe that the songs which will capture the national heart will be simple and honest, inspired by the fundamental concepts of freedom which constitute the very breath and blood stream of our great nation.

The Hon. Arthur Capper

United States Senator from Kansas

A soldier is as good as his morale and the strains of martial music have given an inspired "lift" to many a fighting man in defense of his country. The challenge of a patriotic song goes deep into the heart of every loyal American and inevitably stirs his spirit. The soldier, the sailor, the civilian will find a powerful stimulus to his morale in the rousing march and the battle hymn, for in music there is might.

Cecil B. deMille

Eminent Dramatic Producer

Now, more than ever, this song-loving America of ours needs music—music through which we, its

POWERFUL STATEMENTS FROM GREAT LEADERS ESTABLISH MUSIC'S IMPOR- TANT RÔLE IN THE FIGHT FOR FREEDOM

★ ★ ★

Dr. Harold W. Dodds

President, Princeton University

A valuable recreation and an aid to morale, music proved of great importance in the last war. Recognizing this fact government agencies are making provisions for musical activities among the men in military service.

The Hon. Charles Edison

Governor of New Jersey

Despite the present crisis, all elements which constitute our civilization must continue to flourish. Arts and sciences must meet the challenges of the time in order to perpetuate those qualities which give life its nobility and meaning. I know of no more effective medium of fortifying our national morale than the cultivation of the renewed appreciation on the part of our citizens of the value of music in our national life. In my opinion now above any other time in our nation's history music has a definite function to fulfill in America. Through the medium of *The Etude* I ask all music lovers in America to continue to exert their influence to the end that music will prove to be a medium whereby our morale will not only be fortified but our national unity made more enduring.

Dr. Thomas S. Gates

President of the University of Pennsylvania

In times of trouble humanity has always turned to the things of the spirit, the intangibles, for solace. Since ancient times music has provided that spiritual stimulation which has enabled mankind to carry forward in periods of stress. At the moment we are facing dark days, and in these days the morale of our people and the spirit of determination will benefit through contact with great music.

The Hon. Carter Glass

United States Senator from Virginia

Nations have fought, bled and died, as well as lived, to the lilt of noble music. Certainly anyone who has ever heard the French sing the *Mar-seillaise* can ever quite despair that France will not live again. In our own country, such notable songs as *Yankee Doodle*, *Dixie*, *The Battle Hymn of the Republic*, and *Over There*, are inseparably a part of America in war time. Many men who have forgotten the blood, sweat and tears of the World War still have their pulses quickened when they hear *There's a Long, Long Trail a Windin'*, or *Tipperary*. It is impossible to exaggerate the power of music in the lives of the people.

Dr. Hamilton Holt

President of Rollins College

Armies and Navies have always employed music as an absolute necessity for the keeping of military morale. Music of other types keeps up civilian morale in both war and peace.

Dr. Edgar DeWitt Jones

Eminent Clergyman and Widely Read Columnist

The place of music in steady national morale in time of crisis is pivotal and powerful. There is something unique in the mass singing of the great old hymns, patriotic songs and anthems. Home, Church, School, and State should be aware of the importance of music to inspire and unify in these days of tension.

The Hon. Fiorello La Guardia

Mayor of New York City
National Director of the Federal Office of
Civilian Defense

Music must be given very serious consideration at this critical moment. The emergency is certain to bring out inspirational songs as fine as those produced in other periods. The vital part music has played to stir people has always been recognized, and popular music must perform that function in connection with our all-out effort for national defense.

The Hon. Herbert H. Lehman

Governor of New York

Great musical compositions have been created in times of peril. Music has inspired victories. So often fatigue is forgotten when the strains of music are heard. It is one of the most wholesome and inspiring forms of relaxation our armed forces can enjoy. At home, when war steps up the tempo of civilian life, when we are all anxious and tense over the danger to our country and our loved ones, music can calm us and give us stimulus to start afresh with renewed energy. I am of the belief that music can help greatly in fortifying our national morale at this critical period.

The Hon. W. Lee O'Daniel

United States Senator from Texas

The importance of good, wholesome music, properly applicable to the various phases of activity during a period of war, is of inestimable value. Proper music in the home, in the factories, in stores, on the radio, and in the schools and colleges, will do more to inspire patriotism, elevate morale, submerge sorrow, and encourage increased effort than any other form of activity.

Dr. William Lyon Phelps

Distinguished Educator and Author

Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization and we must not lose interest in the very

Dr. Ralph W. Sockman

Eminent Clergyman and Radio Orator

The morale of the people is the ultimate defense of a nation. It now behooves us to buoy the human spirit with every force available. Nothing is more steady and uplifting than the power of music. Beauty, truth, and goodness are the ultimates of life, and they must be maintained. Music reinforces us with values which are invisible and eternal.

Lowell Thomas

Famous Author and Radio Commentator

I know of few things better than music to bolster up the morale of a nation. Let's sing our way to victory.

Hendrik Willem Van Loon

Distinguished Historian and Radio Commentator

The present situation reminds me of an incident in Sumatra some twenty years ago, where an expedition of the Dutch colonial forces was in camp, surrounded by a large number of the invisible enemies who meant all the harm that could possibly be inflicted, but who must be treated as if they were something one need not bother about. The three Dutch officers amused themselves with their phonograph, one of those prehistoric thingamajigs with a brass trumpet and a cylinder. Suddenly a shot cracked right through the brass trumpet. But the Captain in command of those two dozen men said, "Go on playing," and he added something which cannot be printed in a polite American magazine, slightly softened it sounded about as follows: "Go on playing, otherwise the ----- might think we had noticed that they are there."

And those are my sentiments. Let us go right on playing. We might take Hindemith off the programs, but not on account of his political views, which are no doubt 100 percent correct, but because his music makes me feel the way I do after looking at photographs of Himmler and Hitler. And there are a couple of modern Russians about whom I feel the same way, but for the moment I have forgotten how to write their names. Best wishes and let us go right on playing.

Major John A. Warner

Superintendent of Police, New York State

I know of nothing that is more helpful in maintaining our morale than music. This has been shown in countless instances abroad by such events as the superb concerts organized by Myra Hess, which have been given in the National Gallery in London through the worst attacks on that city, as well as through other periods of comparative calm. The more we have the opportunity to listen, whether it be to the great literature performed by our leading symphonic organizations and outstanding soloists, the martial and inspiring music of our military bands, or even jazz and swing, the more will our morale be fortified. Equally important is the continuance of the study of music.

William Allen White

Eminent Publicist and Journalist

The nation that can sing and make a joyful noise before the Lord has the spirit of victory in its heart!

things we are fighting to preserve. Instead of neglecting or slighting pure-music, we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill one of the highest aims of patriotism.

Dr. Daniel A. Poling

President, International Society of
Christian Endeavor

A generation ago the democracies marched to the strains of *Over There* and *Tipperary*. Already we are singing *God Bless America*, as the united prayer of our American freedom. The songs of a nation are the voice of its destiny. "Music hath charms to soothe the savage breast," but also it is the trumpet of liberty and the challenge of man's mortal hope.

The Hon. Leverett Saltonstall

Governor of Massachusetts

Music can play an important part in strengthening our national morale in the present crisis. There is nothing so stirring as the martial music of a band. At the same time there is nothing so soothing to troubled spirits as a fine melody, nor so confidence inspiring as a great hymn. We can very well regard music as an important part of our national defense.

The Hon. Alfred E. Smith

Former Governor of New York

The importance of music and of community singing has been demonstrated time out of number in the past, in an hour of trial or trouble. For that reason we have songs that have been identified with all wars.

During World War No. 1 community singing was very popular. It relieved the mind of every one troubled with the situation during the time that they were singing.

Kate Smith

Nationally Admired Radio Singer

Through all history, through all trials and tribulations, there has never been anything like music and song to support morale. At this critical moment music will immediately fortify our national morale.

Dr. Alexander J. Stoddard

Nationally Known Educator
Superintendent of Public Schools,
Philadelphia, Pa.

There is something about the right kind of music that can raise the morale of an individual or of a whole people. Music increases our confidence and courage. We all have experienced the effect of whistling in the dark! Men have marched even to their death behind a band or with a song on their lips. In every great national crisis the people express their hopes and aspirations through music peculiarly fitted to the times and circumstances.

FEBRUARY, 1942

and all public places may be obtained gratis upon application to The Presser Foundation, in care of the Publishers of *The Etude*.

THE ETUDE

Copies of "Forward March With Music" in appropriate quantities for posting in Colleges, Schools, Conservatories, Libraries, Clubs,

How to Improve Vocal Practice

A Conference with

Kerstin Thorborg

Internationally Famous Swedish Contralto
Leading Contralto of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ONE OF THE QUESTIONS most frequently asked by students is how to use the practice period to best advantage. I am glad to answer it, but first I wish to make it clear that I am not a vocal teacher. I have no system or "method" to advocate for the work of others; I speak only of my own convictions and my own work. In my opinion, then, all practicing should begin with work on tone. No matter how many other details of technic are to be taken later, the first step each day must be the warming up of the voice. By warming up, I do not mean technical fluency, but probing for quality. If you have ever watched a violinist begin his daily work, you know that the first thing he does is to draw the bow across the strings, to assure himself of his tonal values. It is even more important that the singer begin in the same way. The violinist, at least, has his instrument in his hands—it is there, a tangible physical entity, ready to obey his wishes; all he need do is to assure himself that his wishes are correctly and musically formed. The singer needs to examine the purpose of his work in the same way, but in addition, he needs to assure himself of the status of his instrument—which is not a tangible thing. The voice is not like a violin; it is part of the human body and consequently reflects the slightest changes in physical, mental, and nervous vigor. Thus, the first thing the singer should do is to make sure of the quality of his instrument.

Preliminary Practicing

The first singing should, therefore, be for tone quality alone. It should be done slowly, moderately, with no extremes of any sort. In my own work, I begin every day on certain vocalises which I sing very slowly, always in the middle register, and always on the sound of O—a clear O, not OO, and not the diphthong AO. I begin with the first five tones of the scale (quite like with a pianist's five-finger exercise), beginning on a comfortable low note of my middle register, and never going above E or F. Then I begin on the next tone and carry that up for five notes and back; then on the third tone, and so on, until I have encompassed a full octave.

I cannot stress sufficiently that this preliminary practicing must be done slowly, carefully, with open throat, with no tension of any kind, and without any probing of range. Its purpose is solely to explore, to settle, and to warm up the tonal quality of the voice. Next, then, I sing the full scale, again slowly, again in middle register, and again on O. Next come vocalises in thirds. When the tone is well placed, and when it

feels sure and properly arched, I sing the scale somewhat faster, then still more quickly. Next, I sing the scale on all the different vowel sounds.

I have found it helpful not to sing the full scale on any one vowel (after the preliminary work on O), but to change the vowel with each note of the scale. For example, I may complete an octave on O—Ah—O—E (ay)—I (ee)—O—OO—O, repeating the variation of vowels on the way down-scale again. I find this extremely useful in exploring tone and resonance, on one breath. You will note that I use a clear, pure O more frequently than I do other vowels. This is because (for my voice, at least) the sound of O sets tone and resonance most naturally.

Next in order then, I practice more elaborate figurations, first slowly, on O; and then more quickly on varied vowel sounds. An exercise which I find helpful for probing tone-quality and warming up range is one which begins on the intervals of the common chord and goes always a half-tone higher, descending on intervals based on the extra half-tone. Example: Ascending, A, C-sharp, E, A, C-sharp, D; descending on the next half-tone higher, until the range has been comfortably explored. This is an excellent drill in making sure of range, quality, and intonation.

These are my regular daily exercises—always begun slowly, always used as careful probes of quality, and never sung *forte*. In the preliminary practice, nothing should be exaggerated; strict moderation should be observed in force, in range, in volume—in everything! From this point on, individual points in technic may be begun. I hesitate to speak of these, because no two singers

have exactly the same needs—except the preliminary probing and warming up of the voice. I never sing, rehearse, or practice without using these preliminary exercises.

Importance of Coloratura Exercises

For the second step in my practicing, I am guided by the nature of the work I have to do. If, for example, I am to sing *Erda* in an evening performance, I follow my preliminary work with exercises calculated to adapt the voice to a lower, deeper color. If I am to sing *Venus*, I need work that will adapt it to higher, brighter color. Always, it is the color of the voice that must be considered; never the range alone.

At the present time, I do not need to practice special exercises in breathing or breath support. I advocate them, however, for students whose vocal habits are not yet secure. Correct breathing and firmness of support are the basis of all good singing—indeed, the quality of the tone and the character of the singing are the best indications as to whether or not further drill in breath and support work is needed.

If the singing is correct, it shows that the foundation of breath is in good order. The thing to watch for is that all the breath be utilized as tone. If the tone is untidy, it is a sign that some of the breath is escaping as air—and that means, in turn, that further attention to breath work is needed.

Coloratura exercises should be included in the development of every voice, male and female, regardless of color or range. However, these drills should never be undertaken until the slow, simple, exploratory exercises have been sung. Always, one must first be sure of the quality of the tone—also, one must be sure that this quality is as secure in rapid work as in slow

work. Regardless of the kind of singing one does, the tone quality must always be uniformly secure, and correct. Since one cannot control one's work as well in fast passages as in slow ones, the slow, thorough practicing must come first.

Color in Characterizations

The same thing is true of the special work in coloring that is inherent in certain characterizations. Notably, of course, in operatic work, although the principle applies to work in dramatic *Lieder* as well. Certain arias, scenes, even phrases require dramatic color which might tend to interfere with vocal production. Certain emotions, like fear, rage, hate, and so on often require vocal (even facial) expression which, like breathlessness, repression, and the like, would obstruct tonal projection. How, then, to achieve it? My habit is first to make (Continued on Page 134)

Marimbas to the Front

By Paul G. Faulkner

IN THE NOVEMBER 1941 ISSUE OF THE ETUDE the writer frankly exploited the possibilities of the Solovox as an addition to the piano, which offered certain piano teachers a means of securing new pupils in a new field and thereby increased their incomes. In the present article the marimba is discussed in a similar light.

One authority has said that a survey, made in 1934, revealed that there were sixty thousand marimbas in the United States. The instrument has gained immensely in popularity since that time and this number may now be doubled. Much of this advance has been due to the enterprise

of the J. C. Deagan Company and to the genius of Clair Omar Musser, who may be called the virtuoso and the impresario of the marimba. It was Musser who organized the huge Marimba (Festival) Orchestra in connection with the Chicagoland Music Festival, which for years has been sponsored with great success by the Chicago Tribune. Last year this brought to Chicago one hundred fifty instruments valued at \$100,000. As a soloist Musser has been called the "Horowitz of the marimba" and as conductor at the Festival, he directed a remarkable program of classical and standard compositions which

brought him high praise. The great number of marimbas were grouped at the end of Soldiers' Field, upon terraced platforms sixty feet high and over a hundred feet wide.

The marimba is an evolution of an instrument which is one of the most ancient of all. Indeed, there is no means of knowing where it actually originated in the most primitive forms. Native tribes in Africa and India still play variations of the marimba.

In its earliest known form, instruments have been recovered from the Pyramids of Gizeh in Egypt, which were built about 2700 B. C. Altered forms of these Yonagui marimbas are believed to have been used in Ceylon as early as 5000 B. C.



CHICAGOLAND MUSIC FESTIVAL MARIMBA ORCHESTRA. This monster orchestra is reported to have contained one hundred and fifty marimbas, and according to the Chicago Daily Tribune, the instruments were valued at \$100,000 to say nothing of weighing 27 tons. (Inset Clair Omar Musser, conductor of the Chicagoland Music Festival Marimba Orchestra.)

Even in Babylon and Nineveh, pictorial traces have been found of instruments of the ranat or marimba family.

From Earliest Times

The earliest instruments were played by mallets striking upon bars of stone, wood, or metal, like the instrument we now know as the xylophone—a Greek name derived from *xylos*, meaning wood, and *phono*, meaning sound. These instruments came to be known in Italy as "organo di legno" (organ of wood). In Germany they were called variously "Strahlfiddle" (straw fiddle) and "Glockenspiel" (playing bells). The *Glockenspiel* is usually made with bars of metal. In a perpendicular form, shaped like a lyre, it is known as a "glass hat" and is heard in many bands. In Java, Bali, China, and South Africa, many interesting variants of the instrument may still be found. In Africa, resonators are made from the shell of the Kafir orange. The name, "marimba," is considered to be African in origin.

No one knows how the first marimbas came to South and Central America. Did they accompany the Conquistadores, as a means of entertaining them while they were pillaging the natives of their silver and gold? Or did they come over in slave ships, when Negroes were brought to this country? Who knows? Mr. Musser asserts, however, that when the Conquistadores arrived, they found the Indians playing upon a small set of wooden bars. If this is the case, those who contend that the ancient American Indian races were derived from Mongolian and Levantine ancestors have another point of evidence.

In Central America and in Mexico the wooden bars are derived from the tropical rosewood tree (*Dalbergia, spec. hornimbo*) which, when struck, produces a peculiarly mellow and resonant tone unlike that of any other wood. But this tone demands amplification, and hollow gourds, placed below the wood, serve this purpose. The most expert native players come from Guatemala. Mexican and Honduran players also are remarkable.

Our First Introduction

The first time the writer ever heard a marimba band was as a child, when such a native band was brought from Guatemala to play with the Barnum & Bailey Circus. It consisted of three marimbas with five or more players. Serious musicians saw in the instrument a peculiar individuality and character capable of later development. The music played was not native, in the sense that a new school had been founded, but rather consisted of Latin themes, which had been absorbed, much as the gospel hymns of Methodist missionaries were absorbed in Hawaii, only to appear again in different form as native Hawaiian music. Marimba bands were a sensation at the World's Fair in San Francisco in 1915.

Meanwhile, the xylophone (without resonators) commenced to come into popularity and by 1930 nearly every good band had a xylophone player. Its brittle tone lent itself to the radio and many

xylophone soloists came to the front. These later adopted the marimba type, with resonators and sustained tone; notably, the remarkable Japanese performer, Yochi Hinoaka, of New York, and Burton Lynn Jackson, of Chicago. Jackson in 1940 set a precedent by playing the "Concerto in E-flat" ("Empire") by Beethoven. This revealed the instrument to the present generation as one upon which classical compositions of all types could be played with taste and effectiveness. Few

now realize, however, that this was known over a hundred years ago, when a famous xylophone-marimba performer, Michael Joseph Gusikov, born in Mogilev, Shklowa, Poland, in 1890, surprised Europe with his skill. Some of his descendants are playing in the Philadelphia Orchestra. Originally Gusikov was a flutist. Chopin and Liszt were among his admirers. Mendelssohn made a transcription of some of Paganini's music for him and actually accompanied him on the piano at a concert in Berlin in 1890.

The modern marimba is such a vastly superior instru-

ment compared to that which existed in the time of Chopin, Liszt, and Mendelssohn, that we may be sure that if they had known this instrument they would unquestionably have written for it.

Amusing Musical Episodes

By Paul Vandervoort, II

A feud, rivaling that of the mountaineers, was the one between the two famous sopranos, Faustina Bordoni and Francesca Cuzzoni. Even the general public and the pamphlet press took sides in the matter, and the bitter rivalry between the two became so hot that it finally culminated in personal combat between them.

The proof of the pudding may well be in the eating. So great a composer as Wagner, because



MARIMBA TYPE ORCHESTRA IN BALI

his music seemed radical, was subjected to the epithet, "Murderer of Melody," and a noted writer called his music "baboon-headed."

Handel also was unfortunate enough to become involved with Cuzzoni's temperament, but she came off second best in her encounter with him. When she refused to sing one of his arias, Handel snarled: "Madam, I know you are a very she-devil, but I will have you know that I am Beelzebub, the chief devil." He then grabbed her and threatened to throw her out of the window, whereupon she agreed to sing the aria as he desired.

Haydn, as a youth, was a choir singer; but, after his voice changed, the Empress of Austria chanced to hear him sing and told the choir-master that "Haydn sang like a crow." This story has also been handed down in another version, wherein the empress likens his singing to that of a rooster.

IT WAS IN JULY, 1907, and I was in Switzerland as the guest of Mr. and Mrs. Ernest Schelling in the Villa Prangins on the shore of Lake Geneva, opposite Mont Blanc. A few miles up the Lake, at Morges near Lausanne, was the home of Ignace Jan Paderewski. Schelling, pianist and composer, was probably the closest and dearest of all Paderewski's many friends, so that the two households were in constant and most intimate contact with each other.

The 28th of July was Schelling's birthday. We had a jolly family dinner and were sitting quietly on the veranda when suddenly the doors flew open, and in streamed the Paderewski group: Paderewski, his wife, his sister, his niece, his secretary and two or three others, all garbed in fantastic costumes designed for a gay little domestic farce. Paderewski himself was clad in short breeches of white cotton, red stockings and a jacket fashioned for a boy of ten. An opening in the seat of the breeches emitted about a foot of white shirt tail. Merriment reigned unconfined! After the farce, Paderewski became the liveliest of young lads, dancing about, bouncing a great elastic ball between his feet, turning somersaults on the floor, cutting capers of all sorts. Finally, he seated himself at the piano, playing joyous dances while Mrs. Paderewski—usually the most self-restrained of ladies—and Schelling, waving and weaving bright colored shawls and draperies, executed a wild, anonymous dance. An impromptu supper, toasts and merry discourse brought the party to a happy close.

A Day of Hospitality

Five days later, July 31, was Paderewski's name day—St. Ignaz. It was the custom of Mr. and Mrs. Paderewski, before the Great War, to offer on that day hospitality in their home to all their many friends round Lake Geneva. Their property at Morges was well fitted for such hospitality. The house was large and commodious, though in no way pretentious. In it, on every hand, were photographic portraits signed by royalties, nobilities and celebrities of every nationality and kind also countless trophies and mementoes of all sorts. The most attractive part of the house was the broad veranda overlooking the spacious grounds, the lake, the hills, on the farther shore, and behind them, all-dominating, majestic, snow-capped Mont Blanc.

The grounds were kept up sumptuously: splendid trees, wide, smooth-shaven lawns, vineyards, fruitries; also a palatial hennery. (In 1906, it was said that Paderewski paid seven thousand dollars for a Crystal White Orpington cock and four hens. These eyes of mine gazed at them with awe and mute admiration!) A few miles away near Nyon, Paderewski maintained also a large, but less showy, farm.

At noon of July 31, the Schellings and I arrived at Morges, Ernest being the organizer and

An Intimate Visit to the Home of Ignace Jan Paderewski

By Francis Rogers

Noted Baritone and Teacher

stage manager of the revels, which were, in theory, at least, a kind of surprise party for the illustrious musician. An hour or two later some thirty guests sat down to luncheon and were served bountifully with vegetables and fruits, fresh from the gardens, as well as delicious viands and wines of many kinds. During the meal, the host himself offered to each guest

a choice between sweet and dry champagne, adding, as he poured, a few gracious words of personal welcome. Finally, there were a loving cup and friendly speeches in English, French, German and Polish; after which everybody shook hands with everybody else, or kissed, and said, "Thank you," in his Polish.

The afternoon was (Continued on Page 136)



MR. AND MRS. ERNEST SCHELLING'S HOME, "GARENGO", IN CELIGNY, LAKE OF GENEVA, SWITZERLAND, JULY 28, 1913. Left center, Mr. and Mrs. Paderewski shaking hands with Mr. Schelling. Others in the group are Mr. and Mrs. Felix Weingartner (upper left), the Flonzaley Quartet, Rudolf Ganz (fifth from left, on porch) and Mr. and Mrs. Francis Rogers (upper right). Mr. Schelling's home under the shadow of the Alps was a rendezvous for artists for years.

Master Records of Master Artists

By Peter Hugh Reed

F RANCK: *Symphony in D minor*, played by the San Francisco Symphony Orchestra, conducted by Pierre Monteux. Victor set M-840.

Franck: Symphony in D minor, played by the London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Columbia set M-479.

Neither of the two recordings of this work which preceded these two sets was a fully satisfying performance. Stokowski's version, dating from 1936, shows this conductor's penchant for painting the lily; his tonal palette is all purple and gold, and his phrasing is arbitrary. Mitropoulos, whose set was released early in 1941, is cool and overly precise. Beecham understates the drama, but in treating the work in purely lyrical manner, he errs in the opposite direction from Stokowski. The Frenchman, Monteux, alone without exaggeration, realizes the two elements of this work: the lyrical sweetness and the quasi-Wagnerian grandeur. Most listeners will acclaim this as the best performance of the *Symphony* extant. This recording reveals its conductor's sound artistry and flair for music of vibrancy of color, songful lyricism, and play of rhythm.

Schumann: *Symphony No. 4 in D minor*, Op. 121; played by the London Symphony Orchestra, conducted by Bruno Walter. Victor set M-837.

Smetana: *The Moldau (Vltava)*; and *Dvořák: Slavonic Dance No. 1 in C major*, played by the Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set X-211.

The "Fourth Symphony" of Schumann recently came to us in a performance by Stock and the Chicago Symphony Orchestra, and the *Slavonic Dance* by Mitropoulos and the Minneapolis Symphony Orchestra. Walter provides the most artistic realization of the Schumann score on records. Indeed, the songful characteristics both of the Schumann and the Smetana works are vitally as well as ingratiatingly set forth.

Strauss: *Till Eulenspiegel's Merry Pranks* (Columbia

set X-120); and Tchaikovsky: *Romeo and Juliet—Fantasy Overture* (Columbia set M-478); played by the Cleveland Orchestra, conducted by Arthur Rodzinski.

It was observed recently, when Rodzinski conducted in New York, that his playing was at all times clear, vital and inebriated. One marks these qualities in his performances here. Of the two works, however, the conductor is more successful in his treatment of the Strauss score.

Although a reading of sound logic, the Tchaikovsky work nevertheless, lacks the sensitivity and warmth of the Koussevitzky version, and furthermore it is marred by a deplorable break at the end of side 2.

Toch: *Pinocchio—A Merry Overture*, played by the Chicago Symphony Orchestra, conducted by Frederick Stock. Columbia disc 11665-D.

This is the first score which Ernest Toch, who is now writing music for the movies in Hollywood, composed after coming to this country in 1935. It was, of course, inspired by Carlo Collodi's universally favored book. In a

preface to the score, Toch says that *Pinocchio* is a sort of brother-in-mischief to the German *Will Eulenspiegel*. Although it cannot be said that the overture is patterned after the Strauss score, it will be noted that it has similar stylistic aspects. It is a clever little work, suggesting the impish qualities of the marionette more in a general than specific manner. Stock, who has regularly performed the work for a number of years, conducts it with vivid relief, and the recording is good.

Mozart: *Sinfonia Concertante in E-flat, K. 364*, played by Albert Spalding (violin), William Primrose (viola), and the New Friends of Music Orchestra, Fritz Sledry, cond. Victor set M-838.

RECORDS

The English critic, Samuel Langford (1883-1927), once wrote that "the player who does not become a finer creature when he is faced with Mozart's music is, so to speak, no musician at all. For we come back to that in the end. Other men compose music; Mozart is music. In his hands music is not constrained to any purpose beyond itself." It is a fitting preface to our review of this recording, in which Mozart's genius is revealed in its most convincing light, and as though in line with Langford's words, Spalding and Primrose perform with signal artistry. Indeed, the violinist has done nothing better on records. And Sledry supplies a fine-grained orchestral background, in which only an occasional submergence of oboe passages mars an otherwise perfect ensemble. The recording is excellent.

Gilèrre: *Symphony No. 3 in B minor (Ilya Mousoyev)*, Op. 42; played by the Philadelphia Orchestra, conducted by Leopold Stokowski. Victor set M-841.

Although Gilèrre is regarded as a nationalist composer, this work shows more cosmopolitan influences than are found in the music of any other of the Russian masters. It is a program symphony, based on a medieval folk-legend. Written in 1911, it is stylistically closer to the later nineteenth-century romanticists than to the twentieth-century composers of its period. Listening to this symphony, one can hardly believe that the pioneering spirit of Stravinsky had evinced itself, for Gilèrre seems to have been unaware of any modern harmonic tendencies. It is particularly fitting that Stokowski, who has consistently brought this work to the attention of the concert-going public, should have recorded it; his is a sympathetic and worthy performance of the score.

Chadwick: *Noel—No. 2 of Symphonic Sketches*, played by the National Symphony Orchestra, conducted by Hans Kindler. Victor disc 18274.

Chadwick's "Symphonic Sketches" is his most popular orchestral work. This is the second part of it to be recorded; the first, *Jubilee Overture*, has been recorded by Hanson and the Rochester Philharmonic Orchestra. *Noel* is a simple song a nocturne of quiet poetic beauty save for an excellent climax toward the end. There is a short poem about the Virgin lulling the infant Jesus and the quiet snow beauty of the night prefacing the score. Kindler gives the music a sympathetic exposition, and the recording is tonally rich.

Grieg: *Sigurd Jansfor—Prelude and Intermezzo*, played by the Indianapolis Symphony, conducted by Fabien Sevitzky. Victor disc 18291.

Grieg's incidental music to the play, "Sigurd Jansfor," by the Norwegian poet Björnson, is far less effective than his "Peer Gynt" music. With the exception of the *Homage March* (which is the most popular excerpt from the suite written for the play), it is too fragmentary for its own good. The performance of this music is acceptable, although it leaves this listener with the conviction that he is not hearing the pieces under the most favorable circumstances; which is indeed very unfortunate.

Berlioz: *Damnation of Faust—Hungarian March*; and Meyerbeer: *The Prophet—Coronation March*, played by the Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. Columbia disc 71287-D.

While it must be admitted that Barlow offers the best recorded version of the *Coronation March*, the same can hardly be said of the Berlioz selection. Koussevitzky and Beecham have given us far more vivid performances of this latter work. Indeed, the British conductor's version is among the most. (Continued on page 134)

NEWMAN'S WAGNER

The third volume in Ernest Newman's huge life of Richard Wagner is now being welcomed by the entire musical world. The first volume had to do with the composer's life from his birth, in 1813, until 1848, after Wagner had completed "The Flying Dutchman," "Tannhäuser," and "Lohengrin." The second took in the years from 1848 until 1860, when Wagner was in Paris endeavoring to attract attention to his works. The third volume, one of six hundred pages, covers the years from 1859 to 1886. Wagner, by this time, had completed all of his works except the immortal "Ring" and "Parsifal." He was, at the time, the vortex of a virtual whirlpool of political, social and musical excitement which with any other personality could have been annihilating.

Newman covers this terrific period in his masterly fashion. It is not possible in this necessarily restricted review to do more than intimate the dramatic interest and musical fascination which the author has crowded into six hundred pages. The achievements of the average man in seven years can easily be set down on a few scraps of paper.

The book opens with Wagner's "Second Assault on Paris." Newman has a way of sticking pins of information throughout his text which doubtless came from his years of journalistic compulsion with the idea of making his "copy" vital. Thus we pick up in scanning just a few pages that Wagner was so contemptuous of the critics that he sent them no tickets to the first performance of "Tristan" in Paris; Saint-Saëns was such



RICHARD WAGNER

an admirer of "Tristan" that he surpassed Wagner in memorizing the entire score; the Jewish composer, Halevy, composer of "The Jewess," was among the most enthusiastic to welcome the author of the famous tirade, "Das Judenthum in Musik"; when Wagner pointed out to Rossini that he, too, had been guilty of breaking down convention, the Italian wit said, "So I have been writing music of the future without knowing it"; in writing to Berlioz, Wagner expresses a hope that he will be able to hear a performance of Berlioz' trilogy, "Les Troyens," the first part of

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC BOOKS at the price given plus postage.

By B. Meredith Cadman

which deals with the popularly discussed Trojan horse.

Thus, page after page, the reader encounters little flashes of interest which are, of course, only human high lights in a work of great biographical and musicological importance.

One point to which Newman, with his journalist's nose for news, discusses with special interest is Wagner's racial background. Your reviewer, after reading much upon this subject, confesses that he is still in confusion, as to the claim that Wagner's father was Ludwig Geyer, the Jewish actor, writer and portrait painter, who later became Richard Wagner's stepfather, and not the simple police court clerk, Karl Friedrich Wilhelm Wagner, who died six months after Wagner was born. Wagner, however, bore a remarkable resemblance to his father's brother, Adolph, and was baptized in the Christian faith. Even Geyer's alleged Jewish ancestry is now believed to be entirely disproved. It is a subject, however, which is neither profitable nor pleasant, and it will make little difference to posterity whether Wagner was obliged to go through life with or without the benefit of Semitic musical gifts. The things of main significance, however, are not at any moment the mundane matters which the world dwells upon, but rather the glorious phantasmagoria that he brought to the world through his incomparable masterpieces. "The Life of Richard Wagner"

Author: Ernest Newman
Pages: 600
Price: \$5.00
Publishers: Alfred A. Knopf

THE UNIVERSAL LANGUAGE

It was Longfellow who called music "the universal language of mankind." The new work, "Music, The Universal Language," by Osborne McConathy, Russell V. Morgan, George L. Lindsay, with Alfred Howell as Art Editor, is one of the most beautiful books designed for high schools and colleges as a work for study and chapel use. Some of its most effective features are: the generous employment of excellent illustrations—some in color—the correlation of con-

temporary art with music; the excellent manner in which the classics are arranged and presented; the inclusion of works of such melodic composers as Irving Berlin, Vincent Youmans, Jerome Kern, Richard Rogers, George Gershwin, Arthur Schwartz, Cole Porter and Ferde Grofé. These tunes, which are sung by youth everywhere, in a more or less careless fashion, are now presented so that young folks may sing them properly. This appears under the Unit VI, Popular Composers of Modern America, to which Sigmund Spaeth has written a fine introduction. The other Units of the book are: I. Introduction to Choral Art; II. The Interrelation of the Arts; III. Heroes and Heroines of the Opera; IV. Folk Music Inspires the Masters; V. In Lighter Vein; VII. The Romantic Spirit in Music; VIII. Minstrels and Troubadours; IX. The Religious Spirit in Music; X. Ancient Sources of Our Music; XI. Elizabeth and Shakespeare. Copious biographical and historical notes provide a fine educational background for the work. A page of Correlated Recorded Selections presents a means for amplifying the work of the classroom.

"Music, The Universal Language"
By: McConathy, Morgan and Lindsay
Pages: 300
Price: \$2.00
Publishers: Silver Burdett Company

A NEW VOICE BOOK

Bernard Kwartin, a voice teacher with wide international experience, presents in his new "Fundamentals of Vocal Art" the results of thirty years of study based upon a Theory of Tone Focus and The Organization of Vocal Instruction. The plan is in no sense hackneyed. The author has introduced many original drawings and designs to explain his theories. The work contains many original angles of thought and much valuable fresh technical material. One especially useful chapter is that devoted to the classification of voices—giving the range of the voices and lists of roles within this range. The section upon Vocal Pedagogy and Methods of Teaching is especially valuable.

"Fundamentals of Vocal Art"
By: Bernard Kwartin
Pages: 178
Price: \$2.50
Publishers: Criterion Publishing Co.

BOOKS

Tune in to Radio's Best

By Alfred Lindsay Morgan

HOW FORTUNATE Americans are to be able to tune in day and night on such a wide variety of entertainment on the radio! Although ominous news greets us continually by way of the airwaves, there is still plenty of entertainment to divert our minds from the burden that history's most horrible war is visiting upon the world. Of course, as radio rights itself says, its first obligation is to bring us all the news in relation to the war, but even in wartime it is important to maintain our sense of humor as well as our national balance. And hence the light touch is all too welcome. As to the part that music can and does play in the daily lives of Americans, it is largely occasioned by what radio has to offer these days. News on musical and other programs is scarce under present conditions. Heretofore it could be obtained a month in advance, but now the uncertainty of the times finds little advance information available. Yet, it is heartening to note that the old standbys are still with us, the best loved programs of the air, such as the Saturday afternoon opera broadcasts, the Philharmonic-Symphony Orchestra concerts on Sundays, the Tuesday evening broadcasts of the NBC Symphony Orchestra, and many other programs of equal interest.

It is particularly heartening in times like these to know that the good music programs of the Columbia network, heard each afternoon from 4:00 to 4:30 P.M., EST, are scheduled to be continued. These include *Stars in the Orchestra*, Monday; *Milestones in American Music*, from the Eastman School of Music in Rochester on Tuesdays; *Songs of the Centuries* on Wednesdays; and the *Cincinnati Conservatory of Music Program* on Thursdays.

A new show called *British-American Concerts* replaces the broadcasts of *The Lyric Stage*, the Columbia network Friday afternoon show (4:00 to 4:30 P.M., EST). These concerts will feature English music from Purcell to Britten, and American compositions from Payne to Roy Harris. The Columbia Concert Orchestra under the direction of Howard Barlow will perform, and there will be occasional soloists.

Among new musical programs begun in the past month is *Great Moments in Music* (heard on Wednesdays from 10:15 to 10:45 P.M., EST—Columbia network). This program presents highlights from the most popular operas, sung by all-star casts. Jan Peerce, the new Metropolitan Opera tenor, has been selected to sing the leading roles in his category. This show in no sense aims to present tableaus operas; rather its continuity is limited to brief introductions for each number, as



VICTOR KOLAR

work), features Alfredo Antonini's orchestra and a choral group and a permanent top-ranking soloist of the Metropolitan Opera Company (name unannounced at time of writing). These programs will present old and new music. An interesting feature of this broadcast is that its sponsors, Conti Products, have sanctioned the rebroadcast of the shows over Mutual stations not controlled by them with all commercial credits deleted.

For those who like a smooth dance orchestra and a good soloist in popular songs in the radio, there is the new show featuring Ted Straeter and his smooth orchestra on Mondays, Tuesdays, and Wednesdays from 10:30 to 10:45 P.M., EST—Mutual network. With Straeter is heard Jerry Wayne, a young romantic baritone. Straeter is best known as choral director of the Kate Smith show, a voice coach for popular singers, and head of a dance band that has a large, faithful following.

Speaking of Kate Smith, that popular radio favorite greeted the New Year with another menu of drama, comedy and music (Fridays, 8:00 to 8:55 P.M., EST—Columbia). Kate is all out to help America smile and relax between the newscasts, and she's singing the songs that people seem to want to hear these days. Guest stars from the stage and screen participate along with Kate's regulars.

In connection with the Metropolitan Opera broadcasts on Saturday afternoons, listeners are offered two interesting publications by the Metropolitan Opera Guild. The first is "Opera News," an illustrated magazine that presents a wide and pleasurable range of information on the current Saturday afternoon opera performances, on future programs and on events of general interest

the broadcast is to be almost entirely musical and never in dramatic form. Guest stars will be included besides the regular principals when the various works require extra lead voices. Only the finest features of each score are to be presented. Among operas slated, or already heard (these broadcasts began January 7), are "La Bohème," "Parsifal," "Tales of Hoffman," "I Pagliacci," "La Tosca," "La Traviata," "The Daughter of the Regiment," and a long list of others not as yet announced.

Another new show (started January 16) is the *Treasure Hour of Song* (Fridays, 9:30 to 10:00 P.M., EST—Mutual network). This show, which features the NBC Symphony Orchestra, and many other programs of equal interest.

It is particularly heartening in times like these to know that the good music programs of the Columbia network, heard each afternoon from 4:00 to 4:30 P.M., EST, are scheduled to be continued. These include *Stars in the Orchestra*, Monday; *Milestones in American Music*, from the Eastman School of Music in Rochester on Tuesdays; *Songs of the Centuries* on Wednesdays; and the *Cincinnati Conservatory of Music Program* on Thursdays.

A new show called *British-American Concerts* replaces the broadcasts of *The Lyric Stage*, the Columbia network Friday afternoon show (4:00 to 4:30 P.M., EST). These concerts will feature English music from Purcell to Britten, and American compositions from Payne to Roy Harris. The Columbia Concert Orchestra under the direction of Howard Barlow will perform, and there will be occasional soloists.

Among new musical programs begun in the past month is *Great Moments in Music* (heard on Wednesdays from 10:15 to 10:45 P.M., EST—Columbia network). This program presents highlights from the most popular operas, sung by all-star casts. Jan Peerce, the new Metropolitan Opera tenor, has been selected to sing the leading roles in his category. This show in no sense aims to present tableaus operas; rather its continuity is limited to brief introductions for each number, as

RADIO

in the world of opera past and present. The second is "Listening Group Bulletin," a weekly bulletin, prepared for listening groups. It contains a brief message from Edward Johnson, manager of the Metropolitan Opera Company, together with a brief synopsis of the plot, timings of the chief arias and scenes, a short stage chart, and other items of interest. For information regarding these listener aids write to: The Metropolitan Opera Guild, 654 Madison Ave., New York City.

During February two conductors will officiate in the NBC Symphony Orchestra's four scheduled concerts (Tuesdays, 9:30 to 10:30 P.M., EST—NBC-Blue network). On February 3 and 10, Dr. Frank Black, NBC Music Director, will conduct the orchestra, and on February 17 and 24, Alfred Wallenstein, Music Director of Mutual's New York station WOR, will officiate.

In the broadcasts of the New Friends of Music chamber concerts scheduled to be heard this month (Sundays, 6:05 to 6:30 P.M., EST, NBC-Blue network), there will be one piano recital and three string quartet performances. On February 1st, Arthur Schnabel is to complete his Schubert piano sonata series. On the 8th, the Primrose Quartet will play two quartets by Mozart and one by Mendelssohn. The Budapest Quartet will be featured in the concerts of the 15th and 22nd; both of its programs will offer quartets by Mozart, Dvořák and Mendelssohn.

The Sunday afternoon concerts of the Philharmonic-Symphony Orchestra of New York will feature three conductors and several soloists this month. Serge Koussevitzky, regular conductor of the Boston Symphony Orchestra, will be the director of the broadcast of the 1st; there is no soloist announced. In that of the 8th, Fritz Busch will be conductor, and the soloist will be his brother Adolf Busch, the violinist. Eugene Goossens, regular conductor of the Cincinnati Symphony Orchestra, will direct the concerts of the 15th and 22nd. Erno Valsecchi, violinist, is the announced soloist for the 15th; and there is no soloist scheduled for the 22nd.

The Ford Sunday Evening Hour scheduled for February includes Helen Traubel, soprano, as soloist with José Iturbi as conductor on the 1st; Eleanor Steber, soprano, and Carmelo Galliani, tenor, with Eugene Goossens, conductor, on the 8th; Eugene Ormandy as conductor on the 22nd (soloist not announced); and Victor Kolar, conductor, with Lansing Hatfield, baritone, on the 22nd.

Music and American Youth, the program that features the music-making of young folks across the country (Sundays 11:30 to 12 noon, EST—NBC-Red network), offers four programs this month from different sections of the country. The broadcast of the 1st will feature Public School Groups from Portland, Oregon, under the direction of Chester Duncan; that of the 8th will present the Commercial High School A Cappella Choir from Atlanta, Georgia, under the direction of Ann Grace O'Callahan; Public School Groups from Wilmington, Delaware, directed by Glen Gildersleeve will be heard on the 15th; and on the 22nd, the Classen High School Choir and Orchestra from Oklahoma City under the leadership of Chester Duncan will be presented.

Those Tuesday morning musical broadcasts of the Columbia School of the Air, known as Music of the Americas, have some highly interesting material planned for airing this month. The program of the 3rd called "New World Instruments" will feature among other things a Bongo Drum (Brazil), Pan Pipes (Peru), and Banjo Picker (U.S.A.). The broadcasts of the 10th and the 17th are called "Dances of the Country and City," and these will feature characteristic dances of the United States. (Continued on Page 144)

Making Musicians in the Schools

By Thaddeus P. Giddings

The genial and widely loved Dr. Thaddeus P. Giddings has for years been at the head of the Public School Music System of Milwaukee, Wisconsin, and has been a great influence in public school music development in the United States. His affiliation with Dr. Joseph E. Maddy in the formation of the National Band and Orchestra Camp at Interlochen, Michigan, has been of notable practical value. He was born in Anoka, Minnesota, in 1869, and studied at the University of Minnesota. He has written and edited many widely used books for public school use. Dr. Giddings, in this article, shows the parting of the ways between the older valedictorian type of public school musical entertainment and the modern orchestral and choral type of a cappella chorus as developed by the famous St. Olaf Choir. This article was written some time ago, and many of the things that the camp author suggested have come about; nevertheless, there is still much wisdom in his remarks that teachers may heed at the moment.—EDITOR'S NOTE.

SOME YEARS AGO, a paper on "School Music" was read at a supervisors' conference. The paper referred to an old sign on a grocery store, "Strictly Fresh Eggs, 60¢; Fresh Eggs, 50¢; Eggs 40¢," and went on to say that music was often similarly divided into classical music, music and school music. There is still in many minds a suspicion that musicians are similarly divided into good musicians, musicians, and school musicians. A further subdivision is suggested in the old story of the girl with a music roll under her arm, of whom a friend inquired, "Are you taking music or vocal?"

What is a musician? Obviously it is one who knows music, performs, or teaches music. At least this simple definition will serve as a foundation. School musicianship is so bound up with teaching ability that we are liable to become confused. So we will drop all thought of teaching for a time and confine ourselves to musicianship.

Catechism

1. Do you know the various steps in the evolution of musical ability, or are you one of those misguided souls who believe that musical ability is just born and will appear or not as is willed in advance? When musical ability does not appear early and obviously, do you keep on working, or do you say, "There is none here," and cease from toil? Do you know and believe that musical ability is but the ability to pay close attention and govern yourself accordingly?

2. Do you know the technique of the instrument you are playing? Do you realize the extreme importance of knowing this and also knowing the different capacities of the voices of the pupils at all ages and stages of development? Do you know the musical effects that may be safely called forth from the human voices entrusted to your care? Have you the force of character to sacrifice present musical effect in deference to

future vocal development? Have you the cast of mind that enables you to say, "Peace," to those around you who cry for "more pep" when your pupils sing in public?

3. Are you a constructive musician able to build a music machine that will make two types of singing. First, they sing some rote songs without the piano, which were lovely. The tone was soft and beautiful, but it was plain to be seen that the teacher was going through it only from a sense of duty. This done, she had them gather around the piano to sing "informally." The teacher played the piano in a most explosive manner. And the pupils sang with loud, choppy tones, some of the most awful songs. When asked why she permitted the second type of singing, she said she wanted her pupils to get some joy from their singing, and to find the real meaning of the songs. She was reminded that beauty, continuity of tone, and fidelity to the pitch were also ingredients of any song. She heard only the rhythm and the words of any song, and when those were adhered to, she was satisfied; nothing else mattered.

If only this kindergarten teacher had looked closely at her class, she would have seen a rapt enjoyment on the faces of most of the pupils when they were singing beautifully. This, of course, varied with the musical hearing of the different pupils. When they began the other part of the program of "peppy singing," many of the faces lighted up in a different manner. However, some of them did not light up at all; instead, they had a look of suffering which she, of course, did not see. She was too sure that what she liked was what they liked, or should like. These sufferers were the really musical ones, and they were being stunted merely to furnish a specious pleasure in the wrong thing for the rest of the class. She was raising another generation like herself, a generation that would know and enjoy but one of the three parts of music—and that the least of the three. (Continued on Page 124)

fectly and plays upon so artistically each year is a wonder of the age. He has a sense of what can and should be done, and what it means to be a constructive vocal musician of the finest type. The vocal school musician should follow in his footsteps throughout the graded years, from the kindergarten through the university. It can be done if the artistry of the musician is equal to the task, and if by nature he has the patience to solve his many problems.

Self-Analysis

4. What kind of a musician are you? Are you a rhythm demon, and does music that "goes" satisfy you, no matter how it sounds? Unfortunately, there are many of these "rhythm demons" at large in the schools, and they are by no means all in the instrumental department. To these people, beauty of tone and the perfect harmony, which comes only with perfect intonation, are a closed book.

Step into many school rooms and hear the frightful assembly singing one so often has to listen to, with no intonation, no balance of parts,

no beauty of tone, with nothing that sounds like music except a pounding metronomic rhythm. It is but another phase of the savage beating his tom-tom before harmony was ever thought of. Surely the school music teachers who permit this—or worse yet, develop it—can be called only "rhythm fiends."

A kindergarten class gave a demonstration lesson of two types of singing. First, they sang some rote songs without the piano, which were lovely. The tone was soft and beautiful, but it was plain to be seen that the teacher was going through it only from a sense of duty. This done, she had them gather around the piano to sing "informally." The teacher played the piano in a most explosive manner. And the pupils sang with loud, choppy tones, some of the most awful songs. When asked why she permitted the second type of singing, she said she wanted her pupils to get some joy from their singing, and to find the real meaning of the songs. She was reminded that beauty, continuity of tone, and fidelity to the pitch were also ingredients of any song. She heard only the rhythm and the words of any song, and when those were adhered to, she was satisfied; nothing else mattered.

If only this kindergarten teacher had looked closely at her class, she would have seen a rapt enjoyment on the faces of most of the pupils when they were singing beautifully. This, of course, varied with the musical hearing of the different pupils. When they began the other part of the program of "peppy singing," many of the faces lighted up in a different manner. However, some of them did not light up at all; instead, they had a look of suffering which she, of course, did not see. She was too sure that what she liked was what they liked, or should like. These sufferers were the really musical ones, and they were being stunted merely to furnish a specious pleasure in the wrong thing for the rest of the class. She was raising another generation like herself, a generation that would know and enjoy but one of the three parts of music—and that the least of the three. (Continued on Page 124)

THADDEUS P. GIDDINGS

Music: A Life Ideal in War-Torn Russia

By Sydney Fox

PART II

LATE IN SEPTEMBER, 1921, while Moscow was eagerly following the course of the events in Poland, I went to see Glinka's "Ivan Susanin," based on the Polish invasion of Russia in the sixteenth century. As we entered the theater, an attendant was explaining that "Prince Igor" was to be presented instead. "Why the change?" I asked. The reply caused much animated discussion. "Ivan Susanin" is now being performed in Poland. The entire production, together with those of other theaters, is moving behind the Red Army, playing before the people of the Western



BOLSHAY THEATRE IN MOSCOW



CARMEN PERFORMED IN A FACTORY AUDITORIUM

Ukraine and Bielorrussia (White Russia)."

October ushered in the symphony and concert season. There are three symphony orchestras, including the radio orchestra, in Moscow, each possessing a chorus. Programs included the works of the great masters. I heard many unexpected programs, such as the "Requiem" of both Mozart and Verdi; concert versions of Gluck's "Orpheus," Thomas' "Mignon"; symphonies of Sibelius and Bach's "St. Matthew Passion." By far, the most popular composers are the nineteenth century Russians, with Tchaikowsky the favorite. All the Beethoven symphonies are presented each season. A ten day festival of contemporary Soviet music is also given every year. The concert pro-

grams include piano cycles of all the Beethoven sonatas (presented by five leading pianists), works of Chopin, Schumann, Liszt; and cycles of chamber music of Brahms, Beethoven, Mozart, and the Russians.

Cultural Starvation

The Russian people, suffering from cultural starvation for centuries under the Czars, are so hungry for cultural expression and activities that concerts, operas, theaters, and movies never lack an audience. Their interest in great music was demonstrated at the first concert in the cycle of Beethoven piano sonatas in the small auditorium of the Moscow Conservatory. Not only was every seat occupied, but many came with scores, and followed the soloist, S. Feinberg, with avid interest. The students of S. Feinberg, a renowned pianist and composer, were given places of honor on the stage. Nor did the length of the concert dampen the enthusiasm; even though the program consisted of "Op. 2," "Op. 28," "Op. 31," "Op. 49," and "Op. 106," and lasted from 9 P.M. to 12:30 A.M., sufficient proof that the Russians can take it!

At a rehearsal of the Moscow State Philharmonic Orchestra, in a program of Soviet repertoire, I met the cream of Soviet composers, all with scores, listening to the "Concerto, No. 2," for piano, of Vitachek, a young graduate of the Moscow Conservatory. Gilels, dean and president of the Union of Soviet Composers, chafed with

Miaskovsky, who has kindly eyes and a philosophical face, and who is the composer of twenty-one symphonies. Prokofiev was surrounded by the younger masters, Knipper, Chrennikov, Shaporin, and Bely. M. Steinberg, with many piano concerti to his credit, sat with a group of composition students. After the rehearsal, a lively, constructive discussion was held with Vitachek, each composer pointing out the excellent and the weak parts of the score with the composer explaining the reasons for his effects. This mutual, reciprocal criticism, devoid of personal jealousies, seemed filled with the desire to improve the level of Soviet music.

Luncheon at the apartment house of composers revealed part of their personal lives. Szabo greeted me and introduced me to many seated in the cafeteria, with their wives and children.

"How many composers reside here?" I asked. "About eighty-five out of the one hundred fourteen composers of the Moscow branch of the Union of Soviet Composers," answered Knipper, who smilingly added, "It's interesting to live here, especially when I develop a theme on the piano for my sixth Symphony in the morning, and hear it as a subject for a fugue coming from Bely's apartment in the afternoon." A burst of laughter greeted this remark.

"How does the composer earn a living? Does he actually live by composing?"

The Composer a Worker

Gregory Schnerson answered, "The Soviet composer is like any other worker—he works at his craft, which is composing music for the people, and makes an important contribution to society; therefore he is paid in accordance with the value of that contribution. The composer is commissioned to write a symphony, opera, or suite; piano compositions, chamber music, or film music. The financial arrangements are carried on through the Union, the composer receiving one-third of his fee with the assignment from the orchestras, opera companies, film trusts, or State Publishing House, another third when he completes it, and the balance when it is published, plus royalties on every performance. This insures the economic security of the composer, allowing him to spend all his time in creative work."

"How much does he receive for his work?"

"The fee for an opera is usually fifty thousand rubles (about ten thousand dollars, plus royalties; for a symphony fifteen thousand, and so on down."

(Continued on Page 130)

THE ETUDE

ALL THE CHOIR'S MUSICAL TRAINING has one aim: fine interpretation. To give the music the best performance possible, in accordance with the intentions of the composer, must be the aim of all study. To bring skill to such excellence that it, as such, is relegated to the background, is to become an artist. "And we are all trying to be artists," Dr. Dann once remarked, "If not, why not?"

Skillful interpretation has lifted music from oblivion to world acclaim. The music of Bach lay forgotten for a hundred years, until Mendelssohn's enthusiastic interpretation and performance awakened interest. Some think Mendelssohn's contribution in giving Bach his rightful place is as important as his own compositions. Had there been no sympathetic, skillful interpreter it is difficult to say how much longer the work of Bach would have been lost to the world.

Humoresque tossed off as a light humorous piece, made no impression. Then a discerning artist changed the tempo, playing it only half as fast as was customary. Immediately it was a success. With this interpretation it swept over the world. In many cases the manner of interpretation has been known to make or break a composition.

Interpretation Demands Imagination

To some extent, interpretation can be taught. Although it is the study of a lifetime to understand fully the works of a master, all can learn musical taste in interpretation. All musicians strive for this, abhorring sentimental effects which have no meaning.

One has only to listen to the exaggerated choral effects on some radio programs, to note the startling, ill-placed *crecendi* and *decrescendi*, sprinkled at random through the selection. There seems to be no purpose, other than to display the effect itself. Such effects at the disposal of the choir should not become flashy and meaningless. Dynamics must be an outgrowth of the design of the music, not a gaudy rosette hiding the living beauty.

Success in interpretive singing demands imagination. The production of good tone is possible, because the singer hears in imagination such a tone, before he sings. The concept must precede the actuality. Every singer has about the same music colors the tone as he sings. The singer gives most when his imagination is stirred deeply by the printed word, the musical phrase.

Relation of Words to the Notes

Sincerity and a willingness to give the music expression, is often the charm of young people's choirs. They affect the audiences more winningly than adult professional groups, who withdraw into formality and stock interpretation. Deeply felt singing can cover a great many technical limitations; and a mechanically perfect performance without feeling can leave an audience unmoved.

Many voice teachers insist that no one should try to perform a number until he has read the words aloud several times. Choirs, likewise, should read the words aloud, to get the values of the accents, as well as different meanings, and to note how powerfully the music reinforces the meaning of the words. The words, "I know that my Redeemer liveth," express quiet confidence and joy. But they swell in triumph when joined with the music of Handel. Read the text to locate the natural stress of the words. Note that the accents given in singing are natural and the most effective.

Reading the words aloud can establish the mood. Quite naturally we subdue our voices to

Elementary Interpretation for the Choir

By Kathryn Sanders Rieder

read, "Humble and penitent, O Lord, we come to Thee." It is simple to carry this feeling and color over into the music as we sing it. We read, "I will praise thee upon the harp, O my God," and a whole mood is prepared. Director and choir member alike will benefit from reading the words aloud, or at times, silently.

In approaching the interpretation of the notes, we need to remember that no system of notation fully expresses the composer's intention. There is a limit to what they can convey. They are only an approximation of what the composer expects. Nuance and delicate shadings are at the mercy of the performer. Just as we pause on a certain word to give its needed importance to get the meaning, so the tones are subject to slight deviations from the printed page. Interpretation of music is not merely to reproduce faithfully the exact symbols on the page. The notes are only a means of recording, as nearly as possible, music that lives and breathes. Singing must not be distorted or rhythm ignored. Retards and loud and soft sections must be related to the entire composition. Climax must be a part of the harmony and the composition in its entirety.

Though the general intention of the composer is indicated by a word or two at the beginning, such as, *dolce*, *grazioso*, *maestoso*, still, within these limits there are possibilities for great varieties of expression. Delicate accents, slight changes in the tone of rich, clear harmony on an important word, and all such slight variances within the realm of good taste go to make up great music.

It is always interesting and revealing to follow the scores of numbers as they are played at an artist's concert, and to note the added significance brought out by the artist's careful study of values, because of his "highlighting" the climactic sections.

Deliberate disregard of the composer's markings sometimes occurs. Occasionally an artist, with a background which would permit improvement, diverges from generally accepted interpretation. However, true artists are usually minutely concerned with the interpretation favored by the composer.

Clear Enunciation and Breathing

Since choral music intensifies the mood of the text, the words must be clear. Distinct enunciation and clear articulation must be woven into the words. Careful pronunciation of the final consonants and clear division of words will prevent

such astounding messages as "the consecrated cross-eyed bear," "make lean your hearts," and others which float regularly from the choir loft. Wrong divisions of words produce a ridiculous result. One director told of an announcement, which had a congregation upset, because the minister grouped the words incorrectly. He said, "Captain John Smith having gone to sea his wife, requires the services of the congregation." Breath must not be taken between syllables of a word or between words that fall naturally in a group. Where words need clear division, as in "walking, running, striving, seeking," most directors find it preferable to make the separation by emphasis and clear articulation, rather than breaking the melody with such frequent breath-taking.

When word stress and the musical stress do not agree, the word stress is followed. This is often found in various verses of a hymn. The first verse may have words agreeing with musical stress; later verses must be stressed according to the words. Thus, it is the word meaning which must be clear.

Subtle Dynamics

All precautions may be overdone, and the director must act as a balance wheel to keep the effects and methods in their place. When choir members realize that they sing, not to give a bald statement of fact, but to express a powerful feeling, they will have a fruitful concert interpretation. This ability to feel the beauty or power of the composition should be encouraged. A few years ago a director demanded to know why one woman was not singing. Somewhat hesitantly she explained that the number affected her so profoundly that her eyes were full of tears. The director was silent a second, then he said emphatically, "Madam, thank God for the tears." That entire chorus was quickened to a new understanding of music as an expression of feeling.

Choirs must be rid of the notion that only loud singing can be impressive. The most restrained *pianissimo* may bring the most vibrant beauty. Very tense emotional climaxes may sink to a whispered tone. The more softly the word is sung, the more clearly it must be pronounced.

Considerable practice will be necessary to develop a good *pianissimo*. Many choirs have a hazy conception, singing only a medium soft tone, when a *pianissimo* is necessary. There should be practice in singing the various gradations of tone power. The ability to produce quality of effects is necessary to interpretative excellence.

The director knows that music has the flux and flow of living substance. The feeling expressed by the poem, the melodic character of the music, and the tempo needed to permit the correct sounding of the words and tones, (Continued on Page 124)

ORGAN

Music and Study

SOME TIME PREVIOUS to the summer of 1938 Mr. Virgil W. Bork, Dean of the Union County Band and Orchestra Summer School at Roselle, New Jersey, requested the writer to draw up plans for inaugurating group piano classes at his school. As the problem presented itself, it became evident that to arrange advanced group instruction in a manner similar to that of the band and orchestra department would be inadvisable. The impossibility of presenting one selection at a time to a class was decided, first, because of the wide difference in each student's repertoire; second, because of the difficulty in classifying a pupil's accomplishments to the proper degree; and third, because of the various students' inability to learn at the same speed. The result of our endeavors has been a hybrid type of group-private teaching that, because of its unconventionality, might be of interest to others.

Classification of Students

Applicants upon registration are divided into two general groups: those who are studying piano for the first time and those who have had previous training. Since it is never known either how many boys and girls of each classification will register or whether the free periods of those students doubling orchestra and band instruments will coincide, it is not feasible to place registrants in their respective classes on registration day. Consequently, each student is told to observe the schedule posted on the bulletin board the first day of school. A special form is then made out, noting the information that is necessary for further classification such as name, age, years studied, and free periods. Beginners, young or old, who have never played before are very easily accommodated by classifying as to age and teaching in the customary manner with an approved group class method. The second group,

however, those who have had previous training, are more difficult to schedule. These are graded not only as to their age and achievement, but also as to their understanding of harmonic and melodic musical structure. This latter qualification is the dominant factor in classifying the student, since the actual playing ability of the pupil matters little in this manner of class procedure.

Class Procedure

Each class session covers seventy minutes—two regular periods—and is divided into three parts. The first part consists of ten minutes of wrist and finger gymnastics designed, as much as possible, to replace the technical studies of Hanon or Czerny. Technical material cannot be incorporated into group classes of this kind as a regular assignment, because of the lack of time.

Therefore the more conscientious students, needing such help, must be given extra assignments. These wrist and finger exercises, inspired by a well known artist's method, prove most worth while in developing the strength and control of the hands.

The second part of the lesson consists of twenty-five minutes of study taken from various phases of piano technique. Each day, two of the more commonly used musical terms are memorized. Material such as key signatures, scales, intervals, three- and four-toned chords and inversions are drilled. Flowing problems are invented and solved on the blackboard, after the rules for scale and chord passages have been explained. Musical phrases are composed and harmonic resolutions practiced. In fact, any kind of pianistic problem that the teacher can devise is explained and studied during this part of the lesson. Keyboards and piano are combined in an effort to help the pupil visualize both mentally and aurally.

The same class material and routine have been used each semester both for intermediate and advanced classes, with the advanced classes approaching each problem to a greater degree.

The final thirty-five minute period of the class is devoted to individual instruction at the piano, eight to ten minutes per person, every other day. While a student is receiving his private attention, the remainder of the class is busy answering the written work that the teacher has placed on the blackboard. This material is selected from the second part of the lesson. Students are urged to prepare and memorize solos of a moderately easy grade, to increase sight reading ability.

An examination is scheduled each Friday, during the first half hour of class, as a check-up on the week's new class material. At each class recital, held the third and sixth weeks, every student must play a selection chosen from his class studies. Those members who do exceptional work are featured at one of the school's weekly assembly programs. In addition, any student capable of accompanying an orchestra is assigned to that work during his free periods and may, with the teacher's approval, study the orchestra accompaniment material at his private lesson.

Each student provides himself with a manuscript notebook, pencil, and assigned piano selection. Piano collections are preferred. The school supplies a desk, piano keyboard, music stand, blackboard and piano. Not more than eight students are permitted in (Continued on Page 128)

A Practical Success in Class Piano Teaching

By Warren F. Malpas

Mr. Malpas heads the department of Class Piano Study in the highly successful Band and Orchestra School of Union County, New Jersey. (Union County includes the city of Elizabeth.)—Editor's Note.



SIGURD M. RASCHER

Once More—The Saxophone

By Sigurd M. Rascher

Sigurd Rascher, the distinguished concert saxophonist was born of Swedish and English parentage and spent his childhood in the Swiss Alps. Some of his studies were in Germany, as clarinetist, but he turned early in his musical career to the saxophone and toured Europe with a jazz band from 1927 to 1930. For a time after that he taught school, enjoying association with children in music and woodcrafts. He loved especially his work teaching the small boys and girls to play six-hole flutes, and to carve wooden bowls and boxes. Returning to his profession as an active musician, Rascher entered on his career as a serious and successful saxophone orchestral-soloist and recitalist. Ibert, Glazounov, Milhaud, and Hindemith were among a large number of European composers who wrote music for him; and to this general list now has been added or will be added shortly the American names of Roy Harris, Dante Fiorello, Aaron Copland, among others.

It is interesting to note that the daughter of Adolphe Sax, when a very old lady, wrote to Rascher that, after hearing him play, she was convinced the instrument was at last being heard as her father had wished it to be known.—Editor's Note.

Therefore, the new link should have the flexibility of the strings, the power of the brass, and the variety of tone quality of the woodwinds. But in addition the instrument should have a distinct character of its own. Sax was aware that in order to achieve all this in one instrument he must use a single-reed mouthpiece, similar to that of a clarinet, and a conical body of metal. To acquire the necessary flexibility of tone he broadened the mouthpiece outwardly and widened its inner measurements. To make the tone sufficiently voluminous to stand successfully against the brass of the orchestra, the inventor gave the conical body a parabolic shape. These features are mentioned in the patent which Sax took out for the instrument in June, 1846.

Science Plays a Part

Sax was pretty much of a scientist, and probably did not want the saxophone to be confined to a special field of music. He had, however, constructed an instrument which would enrich the possibilities of musical expression. It was therefore up to the player to make the most of this instrument. Sax studied acoustics, and it was he that gave light to the principle in wind instrument manufacturing that it is the proportions given to a column of air vibrating in a sonorous tube, and these alone, which determine the character of the timbre produced. In differentiating between clarinet and saxophone, he worked on the basic idea that the fundamental note given out by the conical tube when the lateral holes are closed is that of an open organ pipe of the same length, whereas a similar tube of cylindrical bore behaves as if it were a closed organ pipe, and its notes are an octave lower. This explains the essential difference between clarinet and saxophone.

A HUNDRED YEARS seems long in measuring a life span. But in thinking of musical history, a hundred years is not too long. The saxophone, much-maligned, unappreciated, has passed its hundredth year, and only now is beginning to be taken seriously as a musical instrument of artistic and aesthetic possibilities. Only now has the question of its acceptance into orchestral instrumentation come to the front. And even to-day the musical possibilities of this instrument have not been exploited fully.

In 1842, Berlioz described the saxophone as "... an instrument whose tone color is between that of the brass and the woodwinds. But it even reminds one, though more remotely, of the sound of the strings. I think its main advantage is the greatly varied beauty in its different possibilities of expression. At one time deeply quiet, at another full of emotion; dreamy, melancholic, sometimes with the hush of an echo. . . I do not know of any instrument having this specific tone-quality, bordering on the limits of the audible." Very few players of this instrument achieve this striking quality described by Berlioz. There are, to be sure, many good saxophonists—especially in this country—but the full capacities of the instrument have not been called upon.

What did Adolphe Sax seek when he invented his instrument in 1840? Did he expect that it would be welcomed into the symphonic orchestra group, or that it would remain almost an outcast for a century? We can leave it to history only to answer these questions. Antoine Joseph Sax (known as Adolphe) perfected the bass clarinet in 1835, when he was only twenty-one years old. In 1840, he was trying to produce a clarinet that would overblow an octave like the flute or oboe, and the result was his new instrument, the saxophone. His aims were definite. He wanted to fill the gap of tone quality between the strings and wind instruments on the one side, and between the brass and woodwinds on the other.

One would think that Sax's contemporaries would have immediately seized upon this outstanding advancement in the means of musical expression. But this was not the case. Jealousy, indifference, and bigotry stood in its way, and it was difficult for a composer to score for the new instrument. Sax did succeed in interesting Berlioz and Halevy. In 1842, after an enthusiastic article by Berlioz had appeared in the "Journal des Debats," considerable interest was aroused among Parisian composers in the inventor as well as in the saxophone and his other instruments: saxhorns, saxotrombas, and the new improved bass clarinet. Sax had also made improvements in piston instruments by substitution of a single ascending piston for a number of descending ones.

The composer Donizetti had heard Sax demonstrate his new instruments and decided to use them in the score of his opera, "Don Sebastian." He sought a wholly new tonal effect through use of the saxophone and bass clarinet, since neither of them had been heard before in the opera orchestra. News spread amongst the musicians of the opera that Sax's new instruments were to be played, but no one offered to try them out. When asked to do so, the men flatly refused to look at the parts, let alone play the instruments. Donizetti was forced to withdraw most of the new instruments, but he wanted to retain the bass clarinet for a special part in the opera. He therefore asked Sax himself to play the part. The young inventor agreed readily, eager to demonstrate any one of his instruments to a large musical audience. The day of the first rehearsal approached, while tension and resentment grew in the regular group of musicians. Donizetti was to conduct personally. The moment Sax appeared at the door, the concertmaster rose and announced: "If this gentleman enters the orchestra I will walk out, and so will all of my colleagues!"

No persuasion on the part of the composer could get the musicians (Continued on Page 131)



A REPRESENTATIVE PIANO CLASS

These students are in the piano classes of the highly successful Union County School, which is in its ninth season at Roselle, New Jersey. Mr. Virgil W. Bork has made this school famous for its orchestra.

BAND and ORCHESTRA
Edited by William D. Revelli

Dynamite in Songs

Tunes That Turned the Tide of History

By Doron K. Antrim

THE HISTORY OF A NATION is written largely in its songs. They reflect, as nothing else, the inner feelings of the people; their temperament, hopes and fears, ways of life. In war time especially, songs are far superior to edicts and oratory in rallying a country to a cause, in steeling its will to win, in sustaining morale. "Wars are won," said General Pershing, "by good songs as well as good soldiers." Down the ages the songs that influenced the course of history bulk large. Some have even turned the tide of history. Born usually of travail, their effect upon a people in times of crises has been far reaching. It is a few of these that we would discuss here.

God Save the King

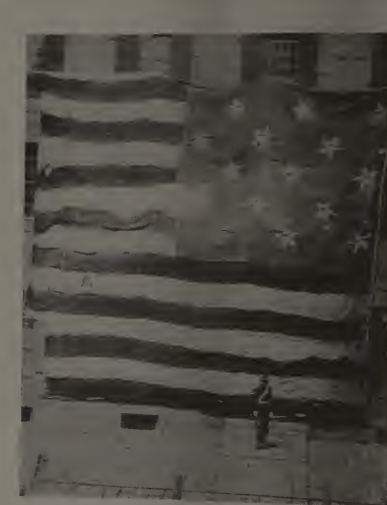
The oldest national anthem, the one that influenced the history of more nations than any other, is England's *God Save the King*. If this song had not appeared when it did, and if it had not steadied the nerves of the English people time and again during its long tenure, English history might have been far different.

On the morning of September 28, 1745, a report reached London which caused consternation. The English force sent to stop Charles Edward, leader of the Jacobite rebellion, had been routed. A Jacobite invasion of England seemed certain, and there was considerable support for the Jacobite cause there. Unless something could be done quickly the country would be divided by war.

The Anti-Jacobites held that George II, with all his shortcomings, was better for the country than another James. What could they do to squash the rebellion and swing sentiment to their cause? "We need a good song," said one of the leaders. And strangely, when a great need exists, a song is often born to fill it. That same evening Henry Carey sang in Drury Lane Theatre, a new number, the words of which he said he had written. Its Latin equivalent, however, has been traced back to the coronation of Solomon, and the tune to a galliard by Dr. John Bul (1588); to a Christmas carol (1611); and again to some instrumental pieces by Purcell (1683). This song jumped to immediate popularity.

As first sung, it started: "God bless our Noble King, God save Great George our King." This first version was soon changed to: "God save our Lord and King, Long live our Noble King." The Jacobites accepted the latter version, making mental reservation as to what King was meant. Charles Edward, fearing that the song was weakening the Jacobite cause, gave orders that the clergy of Edinburgh were to pray for the rightful King, James III. A Presbyterian minister whose sympathies were with the King George, prayed accordingly, "Oh Lord, save our King, Thou

knowest, Lord, which King I mean." But while Charles Edward had defeated troops



THE ORIGINAL STAR-SPANGLED BANNER AT FORT M'HENRY
This is the flag which Francis Scott Key saw when he wrote
"The Star-Spangled Banner."

sent to oppose him, he could not defeat a song. Shortly thereafter the Jacobite party and the rebellion collapsed. England was united by a song. It is no doubt the most truly characteristic national anthem of all time. It reflects British tempo, temperament and "phlegm," a refusal to be hustled or excited by the unexpected. At one time twenty nations were using the tune to land a crowned head. The United States and Switzerland still retain the music. Beethoven once remarked, "I must show the English what a blessing they have in *God Save the King*," and wrote a set of variations on it, later using it in his so-called "Battle Symphony." Weber used it in his cantata, "Battle and Victory," and in his *Jubilee Overture*. Brahms also used it in his

Triumphed. It is probably the best known tune in the world.

The French Revolution

Another song that played a decisive part in world history is the French *Marseillaise*. Captain Rouget de l'Isle, amateur violinist and ardent patriot, struck it off in the white heat of his ardor overnight to rally recruits for the French Revolution. "Five hundred men who are not afraid to die," read the poster the morning of April 24, 1792, in Marseilles, calling for volunteers. A soldier was singing de l'Isle's song in the street and passing out copies. In two days nine hundred men had joined. They marched to Paris singing the song, then on to the downfall of the Tuilleries. France had become a Republic, and much credit is due the *Marseillaise*.

This song proved to be dynamite. It quickly spread all over Europe, becoming a symbol of revolt, being banned in a number of countries. Its influence in inciting people to break with crowned heads was considerable.

As a martial air, de l'Isle, who wrote both words and music, achieved a masterpiece. In the tune he caught the nervous, impetuous temperament of his countrymen. Its urgent rhythm, its use of syncopation, its high note in the first line, like a drawn sword, flashing in the sun, are not devices of an amateur such as de l'Isle, but of an experienced composer.

Belgium Wins Independence

It was also by a song that Belgium won its independence. The night of August 25, 1838, was a turning point in the history of Belgium. On that occasion Auber's opera, "La Muette de Portici" was presented at the Théâtre Royal de la Monnaie in Brussels. The theatre was crowded to the doors, and there was a feeling of tenseness in the air. The performance got no further than the singing of "Amour Sacré de la Patrie." After that the audience surged to

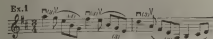
its feet, smashed chairs, stamped into the street and started the revolution by means of which Belgium gained its independence from Holland.

"That the Flag was Still There"

Few of us realize the rôle our own *Star-Spangled Banner* played in shaping our destiny. The summer of 1814 was one of the darkest hours in our history. British raiders had sacked Washington. President Madison and Dolly escaped in a wagon with a few of their belongings. The shores of Chesapeake Bay were being ravished by the British fleet which was moving on Baltimore. The president had ordered Colonel Armistead of Fort M'Henry (Continued on Page 132)

BEATING TIME with the foot is not sanctioned by many violin teachers. Probably they fear the student will contract an uncontrollable habit that will manifest itself on the stage at recitals. Nevertheless, when it comes to a question of inculcating correct rhythm into the work of beginners on the violin, the foot proves to be the best time keeper in the world, for the simple reason that it beats time continuously in its natural function of walking.

Let us realize at once that it is far more difficult to acquire good "time" on the violin than on the piano. Elementary studies and pieces for the piano generally have a rhythmic figure, an accompaniment in the left hand that in itself constitutes a metronomic background and makes any other kind of beating or counting almost unnecessary. The violin student, however, is not only without this mechanical aid in the music he plays, but is also further handicapped by the irregular motions of his bow arm, which continually conflict with the actual beats of the music. The following example will serve to illustrate:



It will be observed here that the down bows are two thirds of a beat in length, while the up bows occupy a beat and a third. Many immature students, in their first attempts to play this passage, render it as follows:



The reason is obvious. The right arm seeks automatically to correlate its motions with the rhythm and thereby creates an error in the interpretation of the music. To prove this, arrange the bowing in the original passage so that the strokes change on the beats—



The pupil will now probably play the passage right, but the music will have lost much of its aesthetic value through the substitution of the somewhat banal stroking.

Now let us revert to the original bowing, but in order to correct the error, teach the pupil to tap softly with his foot on the beginning of each triplet. This may not be easy and will require patience, but once he has acquired the knack of beating the passage thus he will be thinking it correctly; for it is a physical impossibility to beat a passage correctly and at the same moment think it incorrectly, or vice versa.

Most violin teachers have the experience occasionally of accepting a pupil who has already taken lessons for two or three years. They find that he cannot play even the simplest piece in accurate time because he has never been taught to think the beats clearly.

The following remarks and examples are suggested as a means of establishing correct fundamental rhythm in very young students, about seven or eight years of age. The teacher should use a small music tablet, make as many examples as he wishes, and use them in conjunction with any good method book. (A very good book for children is "Fiddling for Fun," by Rob Roy Peery. It is based on what might be called the tetrad chord system, and is much more adaptable to the nature of the violin than most of the older books.)

Let us begin with the quarter note and the

Why Not Beat Time?

By J. Clarence Cook

four quarter measure as standard units. Write a line of quarter notes on the open A string and explain that each quarter note gets one beat. But what does the term "beat" mean to the child? Absolutely nothing, so far as music is concerned. We must affiliate the quarter note with something that falls within the range of his experience. Now ask him to walk leisurely across the room, counting his steps aloud. Have him stop at the eighth step. It is just as well to begin immediately training his sense to the musical period.) Explain that his steps are quarter notes; that is, they represent the speed at which quarter notes will be sounded. The average child grasps this idea quickly. It is unique and interesting to him. Next have him count off the steps standing still, that is, marking time. Finally have him to tap the beats with his right foot alone, taking pains to retain approximately the same speed. We have now established in the child's mind a unit of time that is completely intelligible to him.

We assume that the pupil has already been taught to hold his violin and to bow on the open strings, so his next task will be to play the line of quarter notes and beat time to them. See that he follows the notes on the paper with his eyes. To ensure his doing this, it is well at first to point to the notes as he plays them.

All this may seem to the adult like a tiresome process, but if we enter into the child psychology, as every real teacher should, it becomes apparent that we are doing a very wonderful and complex thing. We are unifying in that fresh young mind a threefold process, for we are establishing a definite relationship between the little black notes on the paper, the beating of the child's foot, and the audible production of the notes on his violin. And the term "beat" is justified by the fact that he is actually beating them with his foot.

When he can play quarter notes and successfully beat time to them, teach him to beat half notes, dotted half notes, and whole notes. Of course, he need not be confined all this time to the open strings. The combinations learned so far may be utilized in many charming melodies, and it is to be presumed that his lessons in fingering have been progressing right along with his lessons in time.

The dotted quarter, followed by an eighth note, presents one of the most difficult, and at the same time one of the most important lessons in the child's early development. Begin by writing a line of eighth notes and placing over each note alternately the down and up bow signs. Have him play these notes with very short strokes, beating on the down bows and raising his foot on the up bows. Teaching him to take cognizance of the upward as well as the downward motion of his foot is going to prove

VIOLIN

Edited by Robert Braine

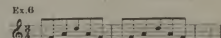
very useful later on in his practice routine.



In this passage he is to beat once on the first note, once on the dot, and then raise his foot sharply as he plays the eighth note. Insist on his getting this, no matter how long it takes. The value of having the pupil learn to beat this combination may be apprehended if the teacher will first request him to play it without beating. In a majority of cases he will play it thus:



The following passage offers a common error that sometimes escapes the teacher's attention, because it lurks in the child's mind and does not always manifest itself in his playing.

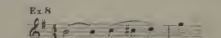


Most pupils will unconsciously think this phrase in triplets because the geometrical configuration of the notes appears that way to the eye. This, of course, is wrong, even though the pupil plays the notes with perfect evenness. The error of conception will quickly manifest itself when he tries to fit his part with others in an ensemble, although he will not realize what the trouble is. By placing a check over the first, third, and fifth notes and requesting him to beat accordingly, the mistake is quickly corrected.

In playing triplets, separate bows, the pupil is liable to think the notes in 2's instead of 3's because the down bow is naturally stronger than the up bow. This is especially true when the geometric design of the musical phrase presents the notes in 2's—



Example (a) pictures the common error; example (b) indicates the way to correct it.



In the above measure, the pupil will probably, on his first attempt, beat three times on the first note and then bring in the fourth beat on the second of the ensuing eighth notes; that is, where the bow changes. If he does this, he will either play the last three eighth notes of the measure like a triplet, or, more commonly, "lag" an extra half-beat into the measure. It will generally take a lot of patient effort on the part of the teacher to get this pupil to change bow on the C and delay the beat of his foot until the following C sharp, but (Continued on Page 126)

The Fascinating Art of Practicing

By Andor Foldes

The Brilliant Hungarian Piano Virtuoso

Andor Foldes, sensationally successful Hungarian pianist, was born at Budapest less than thirty years ago. He played with the Royal Hungarian Philharmonic Orchestra at the age of eight, making a pronounced success. Later he studied with Ernest von Dohnányi and played with many of the leading orchestras of Europe. Foremost contemporary composers have written piano concerti for him. His European successes have been repeated in America.—*Edron's Note.*



ANDOR FOLDES

CAN PRACTICING properly be called an art? Bulwer-Lytton contended, "Art always employs method for the symmetrical foundation of beauty, as science employs it for the logical exposition of truth." Practice is the methodical development of system and interpretative ideas. If, therefore, the playing of a difficult concert program or even of a single complicated piece is considered a work of art, requiring not only natural gifts, skilled hands, poetic feeling, and personality, and in addition, a background of a number of years of persevering home study, I think we might call the method by which this knowledge itself is achieved a true art. The way in which even the very gifted students must proceed in realizing their dreams at the piano is through that slow process of perfection without which real music-making is inconceivable. It certainly deserves the name, "art." Practicing is both an art and a science. How to practice—or in many cases, how not to practice, has ever been a subject of intense study by the greatest piano teachers of every age.

"Tell me how you practice and I will tell you what kind of pianist you are?" we could almost say—and rightly so. A great piano pedagogue was once asked what he considered the real goal of any piano instruction.

"To teach the pupil how to practice," was his answer.

Certainly practicing never is easy. It becomes difficult when we have achieved a certain degree of self-control and self-criticism—two vitally needed things in the development of every young musician. You need not be a born pianist to master the high art of practicing. Not at all. Whether young or old, beginner or advanced performer—everyone should know or at least find out after a certain time what he may expect of himself in the realm of practicing. Years of time and what can only be called tons of foot pounds, or shall we say finger pounds, in human energy are wasted every year in America by piano students. They make the writer think of a huge water wheel revolving in a cataract of power, but unattached to the interior machinery designed to make a product. In other words the fingers go up and down millions of times but are not attached to the human thinking apparatus. Of course it is impossible to separate any kind of finger action from the brain, but the contact is so loose that the power is miserably

we will not need it any more. Let us take a simple example. Take the case of a student who feels that his scales are uneven because his fourth finger is weak. He should devote some special exercises to the weak fourth finger and proceed with that in intervals for a few weeks. Some months later he may be studying a new Mozart sonata. He will then certainly be rewarded by the fact that his scales have improved immensely. He no longer has to worry about the delicate passages and, as a result, he is able to learn the sonata in much less time than it would have taken had he not done the exercises.

To simplify difficult passages is another very important office of practicing. Its object is to make "child's play" of a piece that at first glance might seem unplayable. Many students are astonished by the ease and smoothness with which a great virtuoso plays a difficult and complicated piano composition in apparently effortless fashion, as do, for instance, Hofmann, Gieseking, Bachaus, or Horowitz. Of course the answer is practice, but that is not enough; it must be the right kind of practice.

Ease While Practicing

Students who practice along fallacious lines can never possibly acquire the sympathetic spontaneity and dash which fine piano playing demands. For instance, if such a student could see his face in a mirror while practicing, he would observe at once that he was under

a severe nervous strain. When a difficult chord or a troublesome passage comes along, he somehow manages to play it by a kind of nervous spasm, and then he continues to repeat this spasm in the same ridiculous manner, under the delusion that he is practicing. Look out for such spasms. They are practice evils which have marred many a career. They are overcome by selecting shorter practice units and practicing slower in a relaxed condition until sections can be mastered with ease. "How relaxed?" you ask. "How can I tell when I am relaxed?" Well, this is one way. Sit normally at the piano. Note whether your back muscles, your neck muscles, or your shoulder muscles are tense or strained. If so, relieve this tension. If you come to a passage in which you feel a tension like that of a skater who has stumbled and is trying to regain his equilibrium on the ice, stop. Take the passage in slower tempo, in shorter sections, and then join these sections until the whole is a thing of beauty, executed with no more nerve strain than is required when you drink a glass of water. Learn to think in musical words or phrases. When you start a phrase, think of it as a whole, to the very end. This is usually a simple procedure and avoids choppy and meaningless playing. This is the way in which most of the (Continued on Page 122)

CLASSIC AND CONTEMPORARY SELECTIONS

ALMAN

Dr. John Blow, one of the remarkable English pre-Bach contrapuntists, was born at Collingham in 1648 and died in 1708. He was trained by Henry Cooke at the Chapel Royal. He also studied under John Hingeston and Dr. Chr. Gibbons. For a time he was organist at Westminster Abbey. His *Alman* (probably meaning "German Dance"), when played with exquisite finish and precision, makes a delightful number for recitals. Grade 5.

JOHN BLOW
(1648-1708)

Allegretto M.M. $\text{♩} = 80$

Copyright MCMXXIX by Oliver Ditson Company
FEBRUARY 1932

ANDANTE CON MOTO FROM SYMPHONY No. 5

While Schubert wrote ten symphonies, the "Unfinished" or eighth is the best known. The other symphonies are filled with flashes of the master's melodic genius and the *Andante con Moto* from Number Five is especially lovely, although rarely heard. It makes a most acceptable piece for piano in this very playable arrangement. Grade 6.

FRANZ SCHUBERT
Arr. by William M. Felton

Andante con moto M.M. 102

mf mp

mf

mf

f

Slightly faster

p cresc. f

mf mp

Copyright 1942 by Theodore Presser Co.

mf ff

ff

Tempo I.

mf mp p rit. mf

mf

f

mf mp

rit. mp

FESTIVITY

The late Henry K. Hadley's pianoforte music is a reflection of the composer's vivacious nature. The enclosed excerpt from his *Festivity* is an excellent example and is well worth the study required to develop it. Grade 6.

HENRY K. HADLEY, Op. 14, No. 6

Allegro con brio M.M. ♩ = 108

Copyright MDCXXCVIII by Oliver Ditson Company
104

International Copyright secured
THE ETUDE

ELEPHANT PRANKS

I love to watch the elephant at London's famous Zoo,
A-plodding round in rhythm slow, and looking clumsy too,
Apparently delighted with the kiddies on his back,
And begging with his trunk for sweets or welcome peanut snack.

WILLIAM BAINES

Grade 3.

Increase and decrease tone as elephant approaches and passes.

Andante moderato M.M. ♩ = 72

Copyright 1941 by Theodore Presser Co.
FEBRUARY 1942

British Copyright secured
105

106

AN OLD ROMANCE

The opening theme, suggestive of a "show number" might easily be taken from a Broadway success. It makes a picture of Spanish moss, draped from the live oak trees, over a garden of azaleas, the proper background for a love scene in the deep South.

RALPH FEDERER

Grade 4. Tempo di Valse moderato M.M. ♩ = 120

107

THE JESTERS

Mr. Huarter is one of America's most fluent melodists. Note the intriguing grace and lightness of his opening theme in this excellently constructed composition. It must be played unceasingly, with the playfulness and fanciful spirit of the motley clown waiting upon a bored monarch.

CHARLES HUARTER

Grade 4. Allegretto grazioso M. M. ♩ = 76

Copyright MCMXIV by Oliver Ditson Company
108

International Copyright secured
THE ETUDE

PETITE MAZURKA

Grade 3.

Moderato M. M. ♩ = 138

ELLA KETTERER

Copyright 1941 by Theodore Presser Co.
FEBRUARY 1942

British Copyright secured

VOCAL AND INSTRUMENTAL COMPOSITIONS

V FOR VICTORY

It had to come—a real musician's song with a popular text embodying the fatalistic notes from the Beethoven *Fifth Symphony*—notes which have set a large part of Europe trembling.

Words and Music by
ROBERT ELMORE
and ROBERT B. REED

Marziale *Solo (or all voices in unison) mf*

1. Through-out the land pray a slo-gan now is
2. Then work and pray for ev-er-last-ing

heard, peace. By note, by code, and by the spo-ken word. Grow-ing in fer-er
God speed, the day, when strife and war shall cease. So shall our watchword

day by day, This mes-sage it pro-claims: V stands for Vic-to-ry, a fi-nal Vic-to-ry, For all na-tions op-
ev-er be This song of Vic-to-ry.

pressed. V stands for Vic-to-ry, a mor-al Vic-to-ry, For all things that are best. From the East and West, from the North and South, Let the

cho-rus now re-sound; V stands for Vic-to-ry, an "all-out" Vic-to-ry, When peace shall a-bound. V stands for bound.

Copyright 1941 by Theodore Presser Co.

110

British Copyright secured
THE ETUDE

GOD, GRANT US REPOSE

Words by C. S. M.

FLORENCE TURNER-MALEY

Andante sostenuto *pa tempo*

Safe from the storm and strife, Fold us to Thy breast;

rall. *a tempo*

dim. *mf*

Lord, our hope and our life, Give us peace and rest. Guide and guard us we pray, As our eye-lids

rall. *a tempo* *p*

close; When the day-light fades a-way, God, grant us re- pose. *a tempo espressivo* At the end of the

dim. *p*

day May our sleep be blest; Tired with toil and play, Give us peace and rest. Wear-y but calm and

poco cresc. *rall. e dim.* *pp Lento*

still, As the twi-light grows; To Thy hand and thy will, God, grant us re- pose, God, grant us re- pose.

poco cresc. *dim.* *pp*

Copyright MCMXXII by Oliver Ditson Company
FEBRUARY 1942

International Copyright secured

111

MARCH SECONDO

GEORGE FREDERICK HANDEL
Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

Copyright 1941 by Theodore Presser Co.
113

British Copyright secured
THE ETUDE

MARCH PRIMO

GEORGE FREDERICK HANDEL
Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

FEBRUARY 1943

113

LA DANSEUSE

R.O. SUTER

VIOLIN *Lento* *Valse moderato*
pespress.
 PIANO *mf* *poco rall.* *p* *poco rit.* *colla parte* *Fine* *animato* *mf spiccato* *mf animato* *cresc.*

Copyright 1941 by Theodore Presser Co.

114

British Copyright secured
THE ETUDE

MENUET A L'ANTIQUE

Prepare

(Sw. Salicional, Stopped Diap., Flute 4
 (Gt. Dulciana, Melodia
 (Ped. Bourd. 16; Flute 8'

Hammond Organ Registration

(A2) 00 3853 200

(B) 00 1476 553

(A2) 00 3543 210

A. MONESTEL

MANUAL *Allegretto* *p* Sw. *Gt.* *Sw.*
 PEDAL *Gt.* *Sw.* *Add Oboe* *mf* *Gt. add Op. Diap.*

Copyright 1941 by Theodore Presser Co.
 FEBRUARY 1942

British Copyright secured

115

116

PASTORALE
From "THE PROPHECY"

G. MEYERBEER

This musical score is for the piece "Andantino pastorale" by Franz Schubert, originally from the "Serenade" for flute and piano. The score is arranged for Flute or Piccolo and Piano. It begins with a tempo marking of "Andantino pastorale" and a dynamic of "p". The music is in 3/8 time and features a gentle, pastoral melody in the flute/piccolo part, supported by a soft piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like "mf", "p", "a tempo", "rall.", "cresc.", "p dolce", "rit.", and "pp". The piece concludes with a final cadence in the piano part.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

FIRST STAR

Words traditional

Grade 1¹. Moderately M.M. ♩ = 160

ADA RICHTER

mf Star light, star bright, First star I see to-night, I wish I may, wish I might Have the wish I wish to-night.

mf

rit.

Copyright 1941 by Theodore Presser Co.

British Copyright secured

THE JOLLY COBBLER

Grade 2. Playfully M.M. ♩ = 135

LOUISE E. STAIRS

mp There's a jol-ly lit-tle cob-ler down our way, Tap, tap, tap, tap, tap, tap. I can hear him as I pass his shop each day, Tap, tap, tap-ping all day long. He goes tap, tap, tap, tap, tap, tap. As he neat-ly mends his shoes, Al-ways tap, tap, tap, tap, tap, tap. For he has no time to lose.

mf

Copyright 1941 by Theodore Presser Co.

118

British Copyright secured
THE STUDIOS

DOLLY'S BEDTIME SONG

Grade 2.

Moderately M.M. ♩ = 112

ROBERT A. HELLARD

mp Bed-time is here, Dol-ly my dear, Now close your eyes, noth-ing to fear, An-gels will guard all the night through, Sing-ing a lull-a-by, sing-ing to you. Hum Hum Sing-ing a lull-a-by, sing-ing to you.

Copyright 1941 by Theodore Presser Co.

British Copyright secured

HEIGH-HO! AWAY WE GO

Lulu Ganschow

Grade 1¹ Merrily M.M. ♩ = 88

THEODORE GANSCHOW

mf Heigh-ho! Heigh-ho! A-way we go, A-way we go. Heigh-ho! Heigh-ho! A-way we go. The sun is bright-ly shin-ing, The skies are blue, And flow-ers are new, Heigh-ho! Heigh-ho! A-way we go.

Copyright 1941 by Theodore Presser Co.
FEBRUARY 1942

British Copyright secured

119

TECHNIC OF THE MONTH

CHORDS AND ARPEGGIOS

CARL CZERNY
Op. 335, No. 40

Allegro molto M.M. ♩ = 120-138 With lesson by Dr. Guy Maier on opposite page.

The Technic of the Month

Conducted by *Guy Maier*

Repeated Chords with Arpeggios

(To Be Used with Czerny, Opus 335, No. 40)

SOMETIMES CZERNY makes the mistake of introducing too many complications in an otherwise useful study. Such, I think, was the case here; so I have taken the liberty of cutting out eleven measures, reducing the technical difficulties to four points: 1. speed and endurance in right hand repeated triplet chords; 2. brilliant left hand arpeggios; 3. double octave passages; 4. right hand repeated triplets with melody (Measures 12 to 17). Enough problems for one short etude!

If your hands are small, or tire easily, you may omit the low octave notes in right hand chords, Measures 1 to 8.

Other hands may also practice it this way, but with these the results

fingerings may be used, which will help to solidify the weaker side of the hand. For these repeated right hand chords with or without thumb, use as little forearm or wrist movement as possible (try not to "pump" at all) with fingers in constant key contact. A good way to develop this finger repetition "feel" is to practice the chords at first without inner tones—playing them as finger octaves;

that is, with sharp articulation from the thumb and fifth finger knuckle joint. Try it and see how hard it is to get solidity and speed this way. Be sure not to move your wrist or arm. Terrific, isn't it? But it develops one's octave technic marvelously. Be careful, however, not to do it to excess.

And don't forget, one kind of wrist movement is permissible when the study is played rapidly—on alternate low and high wrist position, low at first beats, high at third beats. Practice the left hand arpeggios in impulse groups like this:

Then add the right hand chords to the impulse groups. Be sure to rest at each ♩. Also work out Measures 12 to 17 in similar two-beat impulses—singly and hands together.

Small hands may have to play the octave passage (Measures 9 to 10) with all 1-5; but note that Czerny wants it *legato*, which is impossible without using the fourth finger on black keys.

Practice the chromatic passage in "finger" octaves to eliminate lost motion. Don't pump! Also work at it in broken octaves, rotating sharply toward the thumbs:

and in various fast, short and long impulses, such as:

The final octave passage (Measure 18) is tricky. Work at it in these impulses, first singly, then hands together:

Czerny's metronome mark ♩ = 90 is too exacting for most pianists, so I've scaled it down to ♩ = 120-138. You'll find the study stormy enough at those more modest speeds—in fact, quite overwhelming if you drive chords, octaves and arpeggios before you with sharp, machine gun precision.

Noted pianist and music educator, whose counsel is sought each month in the pages of the *Etude* by teachers and students alike, says of the *Etude* by piano: "To be a successful teacher you must produce students whose playing everybody enjoys; you must turn out pupils who play joyfully with rich, lovely tone. For this you need the best instrument available, which is, of course, the Steinway. The fact that practically all the world's greatest artists use it exclusively proves that the Steinway is the one and only piano for everybody."

Guy Maier



Invest in a Steinway

• For 89 years, members of the Steinway family have been engaged in building a piano that cannot be equaled. So much fine handiwork goes into it, so many carefully selected materials, so many exclusive features, that the Steinway stands alone. For 30, 40, even 50 years, the Steinway will serve you well—the most economical investment in the world of music! And because of the Steinway's durability, its resale value remains always high, making it an investment which holds its value through the years.

• Pay only 10% down. Only \$59.50 down for the Steinway Vertical, Sheraton—only \$129.50 down for the Steinway Grand, "S." (Transportation extra. Prices subject to change without notice.)

STEINWAY & SONS
PIANO MAKERS • STEINWAY HALL
109 WEST 57th STREET • NEW YORK, N. Y.

Adventures in Music

(Continued from Page 79)

"The greatest value of music, though, is the richness it brings to ordinary, everyday living. Whenever I hear people complain of restlessness or a lack of something to do, I recommend the music hobby, not because it happens to be my own hobby, but because, in its very nature, it seems best calculated to bring release and refreshment to many varied temperaments. Music, after all, is so indefinite as to permit its being molded to every definite need. Does that sound contradictory? Actually, it is not. Music does not deal with facts and statements; it mirrors emotions, and mirrors them more clearly than does any other art. The words that build a book or a play may be found in any dictionary, with the same meaning for all. The subject of a picture or a statue is presented by forms and objects that everyone recognizes (unless, of course, one stands before the surrealists!). But music deals with nothing more definite than *feeling*. No one can say for a certainty exactly what thoughts were in Beethoven's mind when he set down the notes of the 'Seventh Symphony.' These notes mean something different, yet something emi-

nently real and personal to everyone who hears them. And that, precisely, imparts to them the special, personal value that is so vital to spiritual refreshment. One needs a knowledge of English words and forms and structures to appreciate Shakespeare; but anyone who listens to Beethoven can draw spiritual refreshment—without *knowing* anything more definite than that he loves to listen! However, one must be careful not to assign too much to Beethoven that cannot be proven to have been his own. Nothing is more annoying than to find some self-appointed critic of values laying down the law as to what Beethoven really 'meant.' How can we know? Certainly, there are a large number of works whose very titles indicate the intention of the composer. But, for the most part, music concerns itself with that peculiarly personal emotion which each listener can interpret to suit his own needs. That is why the spiritual balm of music is farther-reaching than that of any other art.

"Music teaching has made remarkable progress since my own study days. For example, my daughter has just been required to spend an entire

year working at Bach and nothing else. That was unheard-of in my girlhood—yet it is the best possible study that could be provided for the formative, impressionable years. The serenity, the sanity and the beautiful orderliness that emanate from Bach are valuable not only for further music study, but for the whole envisagement of life. My daughter was frankly a bit staggered when first she was assigned a full year of Bach study; but now that it is behind her, she goes back to Bach of her own accord before beginning work at her present studies. They center about the opera, in which field she does, although the opera is not my favorite form of music. The very elements which make it 'glamorous' seem to draw attention away from its purely musical values. Perhaps I feel this because, as a dramatic actress, I find the dramatic values in opera somewhat limited. I know the reason for this, of course; I know the singing actor must, first of his vocal projection, of attitudes and gestures which will not hamper it, of the important part in the plot. Yet 'knowing why' does not alter the fact that operatic acting is somewhat restricted. Only the exceptional operatic actor—only a Flagstad, for example—has such control over the several important component parts of her art that the audience is not aware of her physical

need for watching the baton or observing suitable gestures. "My own vocal lessons progressed as far as the coaching of seven full operatic rôles, of the lyric soprano repertoire, among them *Marguerite, Juliette, Chimène*. I am proud to report that I was very good at all lessons, but I never mustered up sufficient courage to sing in public! Apart from the sheer pleasure of singing, I derived great benefit from my vocal studies. I learned to breathe correctly, to support breath, to husband its emission through long phrases, to 'place' my voice, to focus tone. That, of course, is invaluable in my stage work. I am able to manage the longest 'speeches' without difficulty. Vocal study is also excellent for emphasizing enunciation values. I counsel all young actors to spend some of their study years in the mastery of vocal art.

"But I do not like to think of music solely in terms of the practical advantages it can provide in approaching other branches of artistic activity. Its chief value lies solely in itself—in the glimpse of truth and beauty it affords us, in its power to refresh the spirit, to offer us a newer, fresher, saner outlook, to make us richer human beings."

"However so called *older-minded* musicians may disparage my opinion, it is none the less true that every genuine artist has an insatiable desire for it." Franz Liszt.

EARLY A Teacher's Diploma IN MUSIC or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

IN EVERY COMMUNITY there are ambitious men and women who know the advantages of new inspiration and ideas for their musical advancement. It is to those our Extension Courses are of the greatest benefit.

The most successful musician, of course, is the very busy one. Yet he is the one who finds extra time for something worth while. And to such a one Extension Courses are the greatest boon. It isn't always possible to give up an interesting class or position and go away for instruction.

The Home Study Method is equally advantageous to the beginner or the amateur. Because the work can be done at home in spare time, with no interference with one's regular work, many minutes each day may be used which ordinarily go to waste.

Look Back Over The Last Year

What progress have you made? Perhaps you have wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege.

The Increased Requirement for DEGREES has Resulted in Larger Demands for the ADVANCED COURSES offered by THE UNIVERSITY EXTENSION CONSERVATORY (Address Dept. A-276) 1525 E. 53rd ST., CHICAGO, ILL.

We offer them without obligation to you.

We are the only school giving instruction in music by the Home Study Method which includes in its teaching all the courses necessary to obtain the Degree of Bachelor of Music.

Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

Do you hold the Key to the best teaching position—a Diploma?

It is up to YOU. On your own decision will rest your future success. Fit yourself a bigger position—demand larger fees. You can do it!

This Is YOUR Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-276
1525 E. 53rd Street, Chicago, Illinois.
Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Normal Course
☐ Piano, Student's Course
☐ Public School Music—Beginner's
☐ Advanced Composition
☐ Ear Training & Sight Singing
☐ History of Music
☐ Harmony
☐ Counterpoint
☐ Advanced Counterpoint
☐ Vocal
☐ Choral Conducting
☐ Directing
☐ Dance Band Arranging
☐ Violin
☐ Guitar
☐ Mandolin
☐ Saxophone
☐ Piano Accordion
☐ Reed Organ
☐ Banjo

Name..... Adult or Juvenile.....

Street No.....

City..... State.....

Are you teaching now?..... If so, how many pupils have you?..... Do you

hold a Teacher's Certificate?..... Have you studied Harmony?.....

Would you like to earn the Degree of Bachelor of Music?.....

CONTEMPORARY PIANO SOLOS KALEIDOSCOPE EDITION

11538	PROKOFIEFF	Intermezzo (From "Sinfonietta") (Op. 48) ..	\$.40
11539	PROKOFIEFF	Scherzo (From "Love of Three Oranges") ..	.50
11540	PROKOFIEFF	Dance Paganini (From "Romeo and Juliet") ..	.40
11541	PROKOFIEFF	Larghetto (From "Symphonic Classics") ..	.40
11686	LIAPOUNOV, S.	Leighs (Op. 11, No. 14) ..	.75
11686	MEDTNER, N.	Fairy Tale (In E Minor) (Op. 14, No. 2) ..	.75
		"March of the Knights" ..	
11634	RACHMANINOFF, S.	Hellish Polka ..	.50
11667	SCHOSTAKOVICH	Scherzo (From "Fifth Symphony") ..	.75
11668	SCHOSTAKOVICH	Allegro (From "First Symphony") ..	.60
11620	SCHOSTAKOVICH	Polka (From "The Bolt") ..	.50
11669	SMETANA, B.	Furiant (From "The Battered Bride") ..	.50

RCA Bldg. ★ EDWARD B. MARKS MUSIC CORPORATION ★ New York

Why They Succeeded

(Continued from Page 77)

That was three years ago. Now she has a good income, and all the pupils she can possibly visit and has a fine new car. She is respected and has many new friends.

Moral: Don't waste your time fishing where there are no fish.

K. S. W. This teacher was not young. He had been trained in Germany by some of the best masters and had also studied in France with one of the greatest composers. As a young man he had taught but had given up teaching to become an operatic conductor. He established himself in an expensive studio, issued an elaborate circular in which three pages of fine type were required to tell of his triumphs. Then he sat down to wait for the pupils—*who, alas, did not come*. Ten months later, his funds depleted, he came to us for advice. One look at his circular made clear the reason for his failure. His thought was focused upon himself and his glorious past, rather than upon what he was going to give his pupils. A new circular was prepared. It was adjusted to the needs of his probable pupils. He gave a few recitals and "teas" in his studio, in which some of his famous colleagues were persuaded to appear. Soon the pupils commenced to "trickle in" and before a year he became a very valuable artistic member of the community.

Moral: Forget yourself and work for your pupils.

Note that, in the cases we have presented, nothing has been said about the pedagogical or musical skill of the teacher. That was taken for granted. We have discussed simple common sense business matters. It has not been possible to help all

who have come to us. Some have been in such obvious ill-health, or states of mental depression, that success was unthinkable. Others have been inadequately prepared professionally, so that they could not possibly meet competition. The Ervase's position upon these matters is well known. For him a career had not stood the highest standards, but it has never been stupid enough to think that the only way to secure these standards was by attending celebrated institutions or by passing "stiff" examinations.

The great teacher is first of all a genius. His greatest college is vast experience in trying out the problems of his own soul and brain. We know one teacher who has been through the musical course at three of the foremost music schools of the world. His pupils do not compare with those of another teacher who was largely self-taught. Some of the best voice teaching we have ever known was done by a teacher who devoted part of his time to a prosperous baking business.

Given a good training, a real love for teaching, good common sense, incessant initiative, acquaintance with the best standard and recent works in foremost music catalogs and the occasional "kiss of destiny" as well as "up-to-date" business methods, large numbers of teachers are now conducting superb teaching activities in all parts of the country.

Most of all, the teacher must have decision and resolution. President Harrison's famous Secretary of State, John Foster, used to say, "A man without resolution can never be said to belong to himself; he is as a wave of the sea, or a feather in the air, which every breeze blows about as it listeth."

Make to-day the resolution that will lead you to success in your tomorrow.

CONTEMPORARY EUROPEAN COMPOSERS FOR PIANO—FOUR HANDS

Transcribed for Piano Four Hands
by Felix Guenther

TRIUMPHAL MARCH (from "Peter and the Wolf")	S. Prokofieff	.75
SEVILLA	I. Albeniz	.60
REVERIE	C. Debussy	.60
DANCE OF THE RUSSIAN SAILORS	R. Gliere	.75
GITANERIAS	E. Lecuona	.75
MARCHE (from "Love of 3 Oranges")	S. Prokofieff	.60
DANSE RUSSE (from "Petrouchka")	I. Stravinsky	.75
MARCHA MILITAR (Military March)	E. Granados	1.00
NOTTURNO (Nocturne)	O. Respighi	.75

The Fascinating Art of Practicing

(Continued from Page 122)

wrong in the right hand, although we are sure that the right hand is perfect. This may indicate that there are still some difficulties in the other hand, but by a strange subconscious mechanism they are suppressed and come to light in the right, the innocent hand.

After we have tried it as a concert piece, we must go back to practicing. But by now we have discovered the things that still need further study. We must now mechanize every movement we make. We must make the piece a part of ourselves, in order to make the playing of the piece at the same time convincing and triumphant.

Everyone who gives a really good performance of any piece must understand and know everything the composer intended to say when writing his work. In order to accomplish that, we must "boss" our fingers and not allow them to dominate us. When we have the Etude "In the palms of our hands" we might go on to play it a few times in tempo, with all the necessary dynamics. We must be able to play it through at least three times without stopping and without feeling tired the least bit, before we can consider playing it before an audience.

However, when we have finished such a course of study, we shall certainly be filled with a wonderful glow of confidence and assurance. That is, we can happily exclaim, "I know this piece and I am going to play it better every day!"

It is well for all students to remember the words of Voltaire. "Perfection is attained by slow degrees; it requires the hand of time."

Orient Yourself

By Euloka Hellier Nicholson

Orient yourself to the community in which you are teaching. The private teacher is denied the cooperation of a Board of Directors and the association of other faculty members. He or she must "build" alone and sometimes it is not easy.

The private teacher in the smaller towns will find a need for training his more advanced pupils for playing in church services in a creditable manner, as there seems to be a scarcity of pianists or organists who can play a simple church service. Consequently it is most difficult to find substitutes.

For the inexperienced player it may be of assistance to cut from one of the discarded hymns the chorus and responses, paste them on a cardboard, and thus eliminate a lot of fussing and handling of the hymnal. If hymns have been included in the assignment very early in the child's musical training, hymn playing will not be difficult.

Younger children should be encouraged to play occasionally in Sunday School. This is excellent training; and for the older children suitable pieces for the Processional, Offertory and Recessional should be included. If some simple, quiet hymn is preferred to the more pompous Recessionals, the Minister will no doubt be glad to advise on this.

Pianists for community singing are constantly in demand. It is well that the more advanced pupils be able to play the songs that are used, such as those in the book, "Hundred and One Best Songs," or similar collections.

There is a time, too, in the lower grades of our schools, when lively marches are needed during the play and game period and a simple march, (Continued on Page 144)

Music: A Life Ideal In War-Torn Russia

(Continued from Page 92)

"Is the composer allowed to write what he wishes?"

"Of course. The number of symphonies, sonatas, concerti, and chamber works testifies to that. However, the Soviet composers feel that their most valuable service to our country is to express the achievements and aspirations of our people. We consider ourselves as part of the people, sharing their problems and hopes, and can help them by providing inspiration for the building of a better life for all the people."

"How does the young composer, just graduated from the conservatory, unknown, get along?"

"The young composer, by his very graduation, with its high requirements, is considered a full-fledged artist. But being unknown, the Union takes him under its wing, commissions his compositions, and helps bring him to the attention of theaters, opera companies, and so on. Many times, he is called to one of the numerous growing cities where his services are requested."

"Where does the Union get the funds for this activity?"

"The State, for the year 1939, appropriated twelve million rubles for us. What did we do with this money? Well, we built this apartment house; bought and conducted two vacation resorts ("rest homes") for our composers and their families; we managed our own children's camp; we assisted young graduates; we bought an automobile for the use of our members; we paid all medical services for members and their families; and we still have some left! Could you suggest how we can spend the balance before our next appropriation?"

In the middle of October, Moscow was preparing for the decade of Armenian art and music, an annual ten day festival devoted to the public Armenian composers, orchestras, opera companies and ballet corps, took over the Bolshoi Opera House, and two hundred fifty thousand applications for tickets soon flooded the box office. As we were having dinner at the Hotel Metro-pole, I recognized a youthful, sandy-haired man with a sensitive face, wearing tortoise shell glasses. This was Shostakovich, in from Leningrad, to hear the Armenian operas, and concerti. After introducing myself, he graciously extended the invitation to visit him the following day to discuss many questions.

Dmitri Shostakovich, now only thirty-four years old, was the stormy petrel of Soviet music. His music, introduced into the United States by Leopold Stokowski, startled the

world by its vigor and audacity—a world that raised its eyebrows when Shostakovich found himself a subject for official criticism.

He was proof reading the score of his "Sixth Symphony" as I entered, but put it aside. I told him of the high regard American musicians had for his work, especially his "Fifth Symphony." When asked about the criticism he received, he smiled and replied, "I'm still being read. You see, discussions and criticisms have been going on for years. It centered around me because I represented the leading young composers. When it reached the young composers, they recognized its importance in relation to the future development of Soviet music, gave it the prominent place it deserved. This criticism goes on in every phase of our work. Look here." And he spread out a copy of "Pravda" and read a front page article featuring the criticism of a leading scientist by another one, a controversy raging for years in the field of scientific astronomy, the results of which decide the future course of Soviet agriculture. "You see, this is a natural phase of our work, and it also goes on in literature and painting."

"What effect has it had on you?"

"My 'Fifth Symphony' answers that. Here is the score of my 'Sixth Symphony,' and I've already started my greatest undertaking, a 'Seventh Symphony,' dedicated to our Lenin. The people are my inspiration, and their work is inexhaustible. Tell my friends in America that my music and the Soviet people are one." (News Item—PM carried a photograph of Shostakovich, looking on the asbestos coat of a volunteer fire team, assigned to protect the Leningrad Conservatory from Nazi incendiary bombs.)

As the Gnessin Conservatory, I learned how children are prepared for a professional musical career. There are twenty-eight such schools in Moscow, each with an average enrollment of about four hundred. Children pass at the age of seven after passing a test. Instruction is free for about ninety per cent of the children, and they may borrow instruments, including pianos. They are given two lessons a week: one private instrumental lesson, and one theory lesson in class. From the age of fifteen, most of the students receive a government stipend of one hundred fifty to four hundred fifty rubles. Graduates enter the Moscow Conservatory for final training. Altogether, over ten thousand students are enrolled. I asked, "Is there work for

them when they are graduated?"

"There are not enough musicians to satisfy the demands of our people. Besides the opera, theaters, and symphony orchestras, there are twenty-five drama theaters, six children's theaters, and five puppet theaters, and each with an ensemble ranging from a jazz band to ensembles of sixty. Then we get requests for scores of musicians from other cities."

Many prize winners of the International Piano and Violin Contests came from the Moscow and Odessa Conservatories. Leo Oborin and S. Filire, first and second prize winners in Busya, and David Oistrach and Busya Goldstein, first and second prize winners in Vienna are typical musical prodigies of this land.

"What about the children who are not good enough for professional careers?"

"Those children may enter the musical study circle at the Pioneer Palaces. There is one in each ward in the city, and many trade unions have one. Periodic examinations are held to uncover undisclosed talents, and many children are sent to the conservatory for further studies. An outstanding one is in Moscow to-day, an Armenian girl who was first noticed in the factory amateur music club. She was sent to Moscow, and is now the prima donna in 'Al-mast,' an opera presented as part of the Armenian Festival."

Amateur Orchestras Everywhere

I heard excellent amateur musical groups in every factory, trade union, and collective farm. The Odessa Shipyard Workers' Orchestra played the "Fifth Symphony" of Beethoven. The industrial and choral ensembles of the factory workers, the road Workers Union gave a concert in which all music was played from memory. The Folk Choir of the Lenin Collective Farm in the Ukraine toured the U.S.S.R. The most famous, of course, is the Red Army Ensemble, which attracted so much attention at the Paris Fair in 1938.

As Gregory Schneerson and I walked home from the performance of the All Union Trade Union Song and Dance Ensemble, an amateur group gathered from all over the U.S.S.R., I said, "Moscow seems to be a great cultural center." He stopped short, and exclaimed, "Why?" I recounted my observations of the musical activities and he replied, "No, not yet. We have art in great quantity and quality. We don't have enough doctors, apartment houses, to meet the needs of our people. That is culture." It then struck me that in my conception, culture was divorced from life, apart from the everyday routine—untouchable. But to the Soviet people, it is intimately connected with all its problems.

Stolz Repudiates Hitlerism

Mr. Robert Stolz, famous Aryan operatic composer of Vienna who has resented Hitlerism and has made his home in America, requests us to publish the following notice from The Performing Right Society Limited of London:

TO WHOM IT MAY CONCERN:

This is to certify that Mr. ROBERT STOLZ, the well known composer of musical plays, songs and other vocal works, was for many years a member of the Austrian Performing Right Society—Staatliche genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (A.K.M.). Following the incorporation of Austria into the German Reich, A.K.M. was dissolved and its interests taken over by the German Performing Right Society—Staatliche genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte (STAGMA). Mr. Stolz refused to join STAGMA, and as from first October 1938 (the effective date of the dissolution of A.K.M.) became a member of the Performing Right Society, London, for all countries of the world.

At the time of the Anschluss, Mr. Stolz left Austria and for a time resided in Paris. During his stay there, it is within our knowledge that the German Society made a number of attempts to persuade him to join their Society, but he always refused, expressing himself as being unalterably opposed to the Nazi regime in control of the German Reich.

Mr. Stolz's music has for many years been popular in this country; and, notwithstanding the fact that its origin, his music has throughout the present war been played in this country, not merely in places of entertainment such as theatres, restaurants, etc., but also by the British Broadcasting Corporation, to much the same extent as it used to be performed before the war.

H. L. Walter

Mr. Stolz has been exceedingly active since he has been in America, and in addition to one of the most successful scores for a Deanna Durbin picture, has produced his famous waltz, *Nostalgia*, and a very charming suite for piano, "Echoes of a Journey," composed of four numbers, *Beneath an Arabian Moon*, *Ungarian Peasant Wedding*, *Fountains of Versailles*, and *Carnival in Vienna*. The last number of the set, an exhilarating Viennese waltz, is published in the music section of this issue of THE ETUDE.

"Whatever the relations of music, it will never cease to be the noblest and purest of arts."—Richard Wagner.

THE CURTIS INSTITUTE OF MUSIC

Eighteenth School Year

EFREM ZIMBALIST

Director

Major courses in
Composition, Voice,
Piano, Organ, Harp,
Violin, Viola, Violoncello,
Double Bass, Flute, Oboe,
Clarinet, Bassoon,
Horn, Trumpet,
Trombone, Tuba,
Percussion

Catalogue on request

Kindly address all communications to

Secretary of Admissions
The Curtis Institute of Music
1720 Locust Street
Philadelphia, Pennsylvania

ATTRACTIVE, LOW-PRICED

PORTA-DESK MUSIC

HOLDS ALL YOUR MUSIC

A handy, master way to keep your music—Square, Porta-Desk music stand holds 150 to 500 sheets at easy-reading angle. Holds flat and folds flat by your hand music stand. Write for free folder No. 908; gives full details and novel decoration.

SELMER,
DEPT. 129E ELKHART, Indiana

PLAY A DEAGAN MARIMBA

Easy to master...
always popular...
richly satisfying.

Write Dept. E.

J. C. DEAGAN, INC., CHICAGO

Rebuild Band & Orchestra Instruments

HONESTLY REBUILT—FULLY GUARANTEED
Please specify instrument you are in General Repair, or send for FREE PRICE LIST.
Weymann Co., Dept. E, 1813 Chestnut Street, Philadelphia, Pa.

WM. S. HAYNES COMPANY

FLUTES OF DISTINCTION

STERLING SILVER—GOLD—PLATINUM

Catalog on request

108 Massachusetts Avenue, Boston, Mass.

SWING PIANO!

Learn to play the Swing Piano! No. 100 Swing Piano Study Guide. FLACIERS with no previous experience. CHRISTENSEN STUDIOS, 32 Miami Ave., Chicago

Once More—the Saxophone

(Continued from Page 95)

to further a good cause; Donizetti was forced to yield, and all of Sax's instruments were removed from the score. Bizet had much the same experience, and the saxophone part in his "L'Arlesienne" was usually played by a clarinet. But Bizet did not change the score, and it stands to-day as one of the important and beautiful saxophone solos, the prime saxophone part in the history of this instrument as a member of the symphony orchestra.

A Struggle Against Conservatism

It was a fight against conservatism—both that of the players and of the instrument makers. The instrument was sensed in Sax a genius and a strong competitor, and they fought his patents for a long time, unsuccessfully. They did succeed in driving him bankrupt, but his friends lent him more money than he was not an easy one, for on top of his troubles was the development of signs of cancer on his lip. Friends feared for his life, and suggested an operation. Somehow a "wonder-doctor" succeeded in curing the disease within three months. Some sort of toughness in his nature carried him through. Stories come to us of Sax's youth, which are interesting, and which substantiate his strength in the face of adversity. During his boyhood, in his father's house in Dinant, Belgium, he suffered a series of accidents which would have been fatal to the ordinary person. When only two years old he fell down stairs, hitting his head on a stone; later he fell on a hot stove, burning his side severely at three years of age, he mistook sulphate of zinc for milk, and gulped it down, almost meeting death. On another occasion, he was further accidental poisoning by his own nature escape from death. A tile from the roof struck his head, leaving a scar which lasted his lifetime. While playing near the river one day, he fell into the whirlpool above the miller's gate and was saved miraculously. Neighbors began to call him, "Le petit Sax, le revenant," "Little Sax, the specter!" But just as continued adversities did not crush his inventor, the saxophone survived the animosities of Sax's contemporaries, and to-day after a century of ill treatment it is beginning to receive the recognition which it merits.

The difficulty of getting the new instruments into bands was not less than in the case of the orchestra. Sax had to get the public on his side if any progress was to be made. Accordingly, he succeeded in arranging for a competition to be held between two bands. The contest was to take place on the Champs de Mars, a

large field where the Eiffel Tower now stands. The first band, in the old-fashioned style of instrumentation, was entered by the army. The second band was one of Sax's assembly, and had a large number of saxophones, saxhorns, and saxotrombas, but no clarinets, oboes, and bassoons. The judges were Auguste Berlioz, Spontini, Adolphe Bréville, and Onslow. This audience of twenty-five thousand crowded the field in front of the tribune.

The army band was all set to begin, but Sax had not yet arrived. As last he came in a chaise loaded high with instruments. Seven musicians had deserted him at the last moment, breaking their word of honor and contracts through bribes made by Sax's competitors. Sax, in his determined way, had decided to play the instruments himself, filling in where they were most needed. Thus began one of the strangest duels of French history. Both bands played a chord in E-flat minor. The army band was thin and short; Sax's was magnificent and sustained. Then followed an *Andante* and other pieces. The army band received hearty applause, but when Sax's band performed the public went wild with enthusiasm. Shortly afterwards his instruments were by decree taken into the instrumentation of the army bands.

A Strange Antagonism

We have stated that a hundred years have passed without the complete recognition of the saxophone's abilities. Here is an instrument that is, quoting Berlioz again, "... suitable for fast passages as well as for melodies of hymn-like character." Here is an instrument that can take the rôle of clown, that is capable of hysteria, that can make you weep and cry, that can imitate the creaking of a typewriter or the dry twang of a banjo, and yet which can sing the sweetest of melodies. The potentialities of the instrument are manifold, and those potentials will only be realized when serious artistic expression on the part of first-rate musicians becomes normal and not unusual.

A hundred years ago there was not the eagerness to express individuality which we find to-day. The instrument's range of two and one half octaves seemed too much of a limitation, but this range was extended to three and one half and then to four octaves; not by adding more keys, we may note, but by the development of proper fingering, enabling the player to master the natural overtones, or harmonics. This enormous range, coupled with an unheard-of flexibility of expression challenges composers to neglect the

(Continued on Page 132)

"... THANKS TO CENTURY!"

"... I now have more pupils than ever before. The depression abate does not leave people quickly. So, even if there is more money about, folks still spend it with care. My teaching is based on Century Edition at 15c a copy with the result that folks have come to the conclusion that I am careful with their money. This, I believe, is one of the reasons why I am getting more and more pupils... Thanks to Century."

You can choose for your pupils, from the world's great teachers, the best Century Edition your regular school... here are some of the numbers which make teachers say, "I don't know how you can do it for 15c."

- 1180 Moonlight Sonata... Beethoven
- 3236 Finlandia... Sibelius
- 3246 Scherzo, Opus 32... Chopin
- 2117 Liebestraum... Liszt
- 1113 Polonaise Militaire... Chopin
- 2352 Ravelia... Debussy
- 2424 Tales From the Vienna Woods... Strauss
- 1448 March Militaire... Schubert
- 681 Rustic Dance... Howel
- 981 Star of Hope... Kennedy
- 175 Valse, Opus 40 No. 1... Chopin
- 514 Beautiful Blue Danube... Strauss
- 3107 Mary Widor's Waltzes... Liszt
- 341 Rustic Dance... Howel
- 497 Fifth Waltz, Opus 18... Chopin
- 015 Kammerlied... Schubert
- 028 Prelude, No. 1... Bach
- 046 Ruelle of Spring, Opus 32, No. 3... Schoppe
- 134 Sonata Pathétique... Beethoven
- 025 Valse Anbeque, Opus 82... Liszt
- 1792 Second Hungarian Rhapsody... Liszt
- 044 Fences Dance, Opus 17, No. 2... MacDowell
- 1180 Fantasia Impromptu, Opus 44... Chopin

Get a copy of the Century

CATALOGUE

at your dealer or write us asking for one... more than 3400 numbers are listed.

15¢ A Copy 20¢ in Canada

CENTURY MUSIC PUB. CO.

251 WEST 40th STREET, NEW YORK CITY

Once More—the Saxophone

(Continued from Page 131)

saxophones no longer. Slowly, but surely it is being used more and more in the orchestra as a solo instrument.

Perhaps the first appearance of the saxophone in the orchestra was in Paris in the year 1844, in the production of Kaspery, "Le Diable au Roi de Juda." Since that time it has been requested by various composers. Vincent d'Indy in his "La Légende de Saint-Christophe" calls for six saxophones, and in his "Fervoral" for three. Strauss, in his "Sinfonia Domestica" scores for four. Composers through Massenet, Thomas, Kastner, Villa Lobos, Walton, Copland, Prokofiev, Carpenter, Hindemith, Beek, Puccini, Ravel, Honegger, Milhaud, Delloppelle, Holbrook and many others have called for one or more saxophones in their orchestral works or operas. Solo literature for the instrument is as yet not very large, but is growing steadily. D'Indy wrote a "Choral Varié" with orchestra. Florent Schmitt a "Légende," and Claude Debussy a "Rhapsodie." The Debussy solo has a rather remarkable history, and the story of its composition goes back to the turn of the century when a Mrs. H. Hall was honorary President of the Boston Orchestra Club. She played the saxophone for the sake of her health, and was naturally eager to be the pieces to perform at various functions.

Mrs. Hall, therefore, commissioned Debussy, among others, to write something for her instrument with orchestral accompaniment. Debussy attended her performance of D'Indy's "Choral Varié," and his reaction was very unfavorable. Presumably he had not before heard the saxophone played by a really outstanding artist in the instrument. He did not like it, and he "thought it ridiculous to see a lady in a pink frock playing such a vulgar instrument!" he was not at all anxious that his work should provide a similar spectacle. He never finished the "Rhapsodie," but many years later sent only a pencil sketch to Mrs. Hall, which she could not perform. From this sketch, however, Roger Ducaud wrote a score in 1919. It was not until the year 1939 that the "Rhapsodie" was given a performance in its original form—that is, on the saxophone—when the writer played it with the Boston Symphony Orchestra.

During the last decade European composers of almost every nation have contributed to the solo repertoire of the saxophonist. Concertos have been written by Glazounoff (Russia); Dressel and Borek (Germany); Bert and Vellones (France);

Bozza (Italy); Coates and Demuth (England); Tapp and Beniton (Denmark); Larsson (Sweden); Palester (Poland); and Martin Eisenmann (Switzerland). Chamber music has been written for it with piano and other instruments by Swain of England; Hipsley of Holland; Knorr, Jacob, Brehme, Buncke of Germany; Hindemith of the United States; Osterc of Yugoslavia; Reiner of Czechoslovakia; Pierne of France; and Paz of Argentina. We can include sonatas, concertos, quintets, and other works by such American composers as Creston, Brant, Ganz, Haidon, McKaye, and others. The "Quatuor de Paris" have played transcriptions of Haydn and Beethoven quartets as well as original compositions, and their performances were of highest artistry. It is said that the Brown brothers achieved remarkable results in tone quality and were successful in combining saxophones of different types.

The list of works for saxophone is by no means small any longer. Most of the compositions require a range exceeding the traditional two and a half octaves, but Henry Brant has asked for four full octaves on saxophone in his concerto, which can be played by true artists on the instrument. The repertoire for this instrument is constantly being enlarged, and horizons are unlimited. The saxophone calls for as great a study and as close an application as any other instrument. The saxophonist who wants to master the instrument must train fingers, tongue, lips, jaw muscles, lungs, and diaphragm fully in accordance with the requirements of the instrument. But he must mentally go beyond these mechanical perfections in making the playing of the instrument a matter of musical beauty. He needs the ability of inner tone-imagination to a colorful, vivid degree. Coupled with the convincing power that characterizes the artists who perform on any of the accepted instruments is the power for the least standing and respect for the instrument. The performer needs high aspirations, a desire for truly beautiful expression, to avoid the tincture of rudeness and clownishness which the saxophone has become the lot of the performer when the instrument is played in the hands of a cultured musician who approaches its performance with the attitude as well as skill of a great artist. It gives it a place in the contemporary repertoire. Without that attitude, the saxophone must fight many more decades for recognition.

"I can play but one instrument concordantly, and that a mouth-organ. How many people can do as much?"—Rev. D. Morse-Boycott.

Dynamite in Songs

(Continued from Page 96)

to surrender Baltimore rather than have it suffer the fate of the Capitol. Troops of the Maryland Militia were deserting in numbers. "We can't fight these fellows," said the deserters. "They have the men, money and guns, while all we have is just poor farmers." To buy up medicine around Baltimore, Mrs. Pickersgill of that city, was commissioned to make a flag forty by thirty-six feet, one of the largest ever put together, to fly over Fort McHenry. Night after night she sat with her daughter and nieces rushing this flag to completion so it would be ready before Baltimore was attacked. She knew Colonel Armstrong would not surrender the city but would defend it, even though he faced court martial. But the flag needed this huge flag to replace the old tattered banner—one that could be seen for miles. Late one night, in urging her helpers to work longer, she said: "Girls, we're not just sewing together another flag. We're shaping a symbol, a symbol of all we hold dear. It's big and broad, proud and free, like the land of ours. It's a promise that what we have begun in this country will endure."

The flag was finally finished, and as its folds spread to the breeze above the Fort, a mighty cheer went up from the defenders. "Let them come," said Colonel Armstrong as he saluted the flag and as his ears caught the dull boom of the field pieces at North Point. "We are ready."

On the morning of the very next day, the fleet closed in on the Fort. Every school boy knows the story from then on; how Francis Scott Key, a prisoner on one of the ships of the fleet, saw the bombardment of the Fort and with the break of day, that "the flag was still there," how he hastily scrawled his lines; how the whole town of Baltimore and the nation were soon singing them.

The Star-Spangled Banner worked a metamorphosis. It broke the spell of dire despair and substituted for it hope, the will to go on, to win. It was like a shot in the arm to a patriot rapidly sinking into a coma.

From Civil War to World War

Among the factors that brought on the Civil War and solidified sentiment in the North for slave abolition, not the least was the song, *John Brown's Body*. In the 1850's John Brown was one of the most fiery adherents to the policy of abolition. Taking the law into his own hands, he led the attack on the village of Harpers Ferry, Virginia, to free the slaves of the neighborhood. But the expected uprising of slaves did not take place. After some bloodshed, John was captured, tried and exe-

cuted. Although a man of high ideals and fanatical zeal, his action was ill conceived and amounted to insurrection.

His death, however, raised him to the status of a hero, even a martyred saint, and his policies came to be accepted in the North. Appropriate words were fitted to a Southern revival hymn, and the song swept the North. All through the war, the Northern armies marched to this song; just as the Southern armies marched to *Dixie*.

Susan Denen first sang *Dai Emmett's Dixie* in the South at the Vanities Theatre in New Orleans. The audience went wild. The song became the hit of the year. But war clouds were gathering between the North and the South. The song was soon forgotten for the time being.

Some years later a convention was held in Montgomery, Alabama, on the question of Alabama seceding from the Union. A new song had been written for the Confederacy, *The Bonnie Blue Flag*. The band played it. Applause was scattered and feeble. Nobody cheered. In desperation the band leader racked his brain for a number that would stir the crowd. Then he thought of *Dixie*. Quickly he handed out the parts and the band struck up *The Bonnie Blue Flag*. A set off a spark. When the band swung into the chorus, "Den I wish I was in Dixie, Hoary," everybody was on his feet, shouting. The rebel yell was born then and there.

Dixie became the battle hymn of a defiant South. Pickett's underdog army, which played at Gettysburg. The song did for the South what John Brown's Body did for the North. Seldom has Paris, France, gone so wild with joy as on June 25, 1917, when General Pershing arrived in the first contingent of American troops. People blocked the streets for miles and women wept hysterically. The band was playing and the American doughboys singing a new song. It told about America's entry into the war and it gave a pledge. The Americans were pledging themselves to see it through. "We won't come back till it's over." This was an all-out song. The implication sent a wave of hope, a will to win through the entire foe. Allied forces struck fear into the enemy. General Pershing has said that *Oer There* was one of the potent factors in turning the tide of the last war.

Confederate songs have influenced history in greater or less degree, as history forbids. This much can be said: any historical movement that does not include the rôle played by a nation's songs, is incomplete.

DePaul UNIVERSITY CHICAGO THE SCHOOL OF Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., A. B., and M. M.

Distinguished faculty including

ARTHUR C. BECKER
SERGEI TARNOWSKY
NINA MARIA KURENKO
RICHARD CZERNOWSKY
WALTER KNUFFER
SAMUEL A. LIEBERSON

The Dept. of Address offers a 3-year Course
of Address Registrar for Bulletin
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

OBERLIN CONSERVATORY OF MUSIC

A Division of Oberlin College
Thorough instruction in all branches of Music. Graduate and Undergraduate degrees. Faculty of world-wide reputation. Complete equipment.
For further information, write to the Oberlin Conservatory of Music, Oberlin, Ohio.

Lindenwood

CONSERVATORY OF MUSIC
Distinctive Lindenwood College for Women. Thorough instruction in all branches of Music. Graduate and Undergraduate degrees. Faculty of world-wide reputation. Complete equipment.
For further information, write to the Lindenwood Conservatory of Music, Lindenwood College, St. Charles, Mo.

DETROIT INSTITUTE OF MUSIC

DR. FRANCIS L. YORK, Chairman
EDWARD M. MANVILLE, President
Member of the National Association of Music Schools.
Solely for the instruction of students in all branches of Music and Dramatic Arts.
School of Sacred Music, Faculty of 15 artists. Accredited by the National Association of Music Schools.
H. B. MANVILLE, Building 15, 5210 Michigan, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (Suburb of Cleveland)
Affiliated with a first class College (Cleveland).
Faculty of 15 artists. Accredited by the National Association of Music Schools.
For further information, write to the Baldwin-Wallace Conservatory of Music, Berea, Ohio.

THE PIANO ACCORDION

Advice on Various Problems

By Pietro Deiro

As Told to Elvera Collins

ONE OF THE REASONS why we enjoy writing for this Department is because it enables us to keep in touch with accordionists in all the highways and by-ways of the country. Nothing can surpass the pleasure we feel when we receive a letter, thanking us for some bit of advice which has been helpful, or asking us to solve some problem which is proving a stumbling block. A few of these recent letters touch subjects which we believe will be of universal interest to accordionists.

A teacher asks our advice concerning a girl pupil, ten years of age, who has a twelve bass accordion. The child has advanced so rapidly that the limited music, possible on the instrument, is retarding her progress, yet she is not large enough nor strong enough to play a full-sized heavy instrument.

We believe that one of the modern eighty bass instruments would be right enough in weight and small enough in dimensions for this little girl. These instruments are now streamlined so that all unnecessary weight has been cut down, and yet the quality and volume of tone compare favorably with larger models. The range of both the piano keyboard and bass section makes it possible to play the same music as that used for a full-sized instrument. The bass section is arranged so that all the principal chords may be played, such as major, minor, dominant and diminished. No row of buttons has been provided for the latter chord but a special combination of buttons makes this chord possible.

Solving the Difficulty

We suggest that the teacher or parents of the child consult with their local music stores or write to various accordion manufacturers and secure illustrated catalogs with price lists for comparative values. Even if it is necessary to have a special instrument made, we would recommend it rather than have the child lose several years of valuable practice time if she keeps the twelve bass instrument, or injure her health if she tries to play a heavy full-sized instrument. True enough, there are many children of this age who have difficulty in handling the large instruments, but we must remember that there is a great variance in physiques of children of this age. The little girl in question has already

shown sufficient talent to warrant investment in one of the new models. The twelve bass instrument may be traded in as part payment on a new one or sold direct to some one else.

Another interesting letter comes from a young man who has become so discouraged that he wonders if he had not better forget all about accordion playing and turn his attention to something else. This letter carries a certain pathos, for the accordionist in question has been a fine student and has already mastered an extensive repertoire of accordion music. The discouragement comes from the fact that, during the rush to build technique and learn one new selection after another, he completely neglected that all important subject of memorizing. Now he finds that it is impossible for him to do so, and he is a slave to the printed notes. You see, he has built his mental music without a sound foundation, and now it is not balanced and totters, as would any building where the support under one of the corners had been omitted.

Related Memorizing

He further states that he has already tried all the generally recommended systems of memorizing, about which much has been written, but all have failed. In other words, that certain section of the brain which has to do with memorizing has never been properly stimulated and must therefore cannot be brought into action. A problem of this kind should certainly open the eyes of many of our accordion students who keep postponing attention to memorizing.

Well, as long as all the popular, recommended systems of memorizing have failed, we can only recommend the following which may sound like a penalty for past neglect. It may or may not bring results but certainly is worth trying when such a serious decision as giving up the accordion is hanging in the balance. We suggest that this young man discontinue all other forms of accordion practice and give his undivided attention and concentration to memorizing. There are times when it pays to have a one track mind. With the exception of a short daily period of technical exercise to keep up finger dexterity, we think that all other accordion literature should be put aside, and that he go back to the very beginning and (Continued on Page 137)

Get Your Copy TODAY!

The Pianist

Price \$1.50

THE PIANIST

by Jacob Eisenberg

Twenty-three selected piano compositions of the WORLD FAMOUS, together with annotated texts, designed to bring to the music lover

EDUCATION RECREATION

IMPORTANT FEATURES

Biographical sketch of each composer. Good sized cut pictures of composers or musical scenes. Pertinent facts concerning each composition: its history, background, analysis, melody, practice help, technical problems analyzed and solved. Exposition of terms used in the book. Glossary of musical terms with self-promoting phrasing spelling. PHRASES for separation of notes into logical units of musical thought. FINGERED to facilitate the grouping of the notes for rhythmic divisions. Logical units of thought. Explaining the musical design. Explanatory with rhetorical emphasis. FEDELS To enhance the beauty of musical effects created by finger action. For separation of tones into component sound groups. For punctuation. To assist in creating illusory effects.

Available through all music stores, or will be supplied direct upon receipt of price. Send for descriptive circular.

D. APPLETON-CENTURY COMPANY, INC. 35 West 32nd St. New York, N. Y.

JUST OUT!

1942 ACCORDION MUSIC CATALOGS

☐ TREBLE CLEF
☐ BASS CLEF
RENT FOR \$1.00 POSTAGE EACH
O. PAGANI & BRO. 289 BLESSER ST. NEW YORK, N. Y.

Learn to play the ACCORDION BY MAIL!

Pietro

Write today for your free trial lesson. No obligation. No money. No cost. Write to: Pietro Deiro, 46 Broadway Ave., New York City 23, N. Y. or 100 West 11th St., New York, N. Y.

ACME

See THE SUPER A

ACME ACCORDION HEADQUARTERS

46 Broadway Ave., New York City 23, N. Y. or 100 West 11th St., New York, N. Y.

An Intimate Visit to the Home of Ignace Jan Paderewski

(Continued from Page 85)

GIVEN over to relaxation for some, and for others, to rehearsing the evening's program. At nine o'clock, twenty or thirty additional guests arrived for supper. There followed, after another hearty meal firework in the grounds, and the village blacksmith, in a ringing tenor, sang to us from beneath the trees the famous *Ranz des Vaches* of the Swiss cowherds. The full moon, the mighty trees, the silver lake, Mont Blanc—what a picture to remember all one's life!

And Then the Program

Then we came indoors, where gay tableaux from the operas and a complimentary charade were performed by the guests. The climax of the program was the singing of a *Funiculi, Funicula* to original words in French, English and Polish, in praise of Paderewski. Sembrich and I were the soloists, assisted by three instrumentalists, all of us in Neapolitan garb. Then followed more champagne and more dancing for all, in the course of which Paderewski danced with every lady and chatted with every man. Long after midnight, eight exuberant Poles stamped out a tempestuous national dance. The grand finale was some Polish pigeon-wings cut by Sembrich (a Pole, of course) and Paderewski himself, which came to a hilarious conclusion when the prima donna slipped and fell on the waxed floor, all but losing her wig. Paderewski held his laughing partner to her feet amid wild applause. The guests seemed to recognize this as the right moment for departure—except Polish merry-making must come to an end some time—and so after renewed compliments, hand-shaking and kissing, the company, reluctant but happy, disappeared into the moonlit night.

In July, 1907, Paderewski was in his forty-seventh year, at the very apogee of his powers, physical, mental and artistic. He could not be too happy. He loved to hear and to tell a jolly story, and would throw back his head and laugh like a school boy when something tickled his fancy. What a wonderful personality! I shall forever cherish the memories of those two happy evenings in 1907.

"A singer should attain distinction both through his voice and through his art, so that by the sweetness of his singing he may rejoice the hearts of his hearers. His voice must be neither hoarse or harsh, but beautiful, lovely, bright and piercing, and both its tones and its melodies must accord with the sanctity of the Divine Service."

—Rhabanus Mowrus, Archbishop of Mainz, A. D., 855

EASTER CANTATAS



ORATORIOS PAGEANTS

... selected from the
DITSON CATALOG

Any of These Works May Be
Had for Examination

THE CRUCIFIED—George B. Nevill .60

Cantata for Solo, Chorus, and Organ

Brems with "The Upper Room" and carries the Easter story through the steps of Gethsemane, the Betrayal, the Judgment, Calvary, and the Resurrection. Besides the choir of mixed voices there are four soloists: a choir of women's voices, a choir of men's voices, and a choir of soprano and alto voices each for a solo, and a baritone voice for two solos. Time, 25 minutes.

THE RESURRECTION—Charles Fontana Manner .75

Cantata for Solo, Chorus, and Organ

An excellent Easter cantata, running about 25 minutes, with solo, a capella quartet, ten men's voices, and a thrilling choral finale. The work is in three divisions and the text is entirely Biblical with the exception of a few appropriate hymns. The Resurrection also is published as an arrangement for Two-Part Chorus of Treble Voices. Price, 75c.

THE RISEN KING—P. A. Schmecker .75

Cantata for Alto Solo, Chorus and Organ

Considerable variety is afforded in the musical content of this 25-minute cantata of love and praise with an alto solo, trio of women, and choruses for men. The text of this solo is required will make it appeal to many choir directors.

The Risen King also is available in an arrangement for Three-Part Chorus of Treble Voices. Price, 75c.

THE NEW LIFE—James H. Rogers .75

Cantata for Solo, Chorus and Organ

(Orchestra Parts available)

An Easter cantata that differs from many in approaching the narrative of the Resurrection by the path of prophecy, and following it by an epilogue which breathes upon the human significance of victory over Death. The solo is carried on in their requirement and the choruses well calculated for excellent strong performance. Biblical text.

CHRIST IS RISEN—Erie H. Thimann .75

Cantata for Solo, Chorus and Organ

A chorally conceived cantata for Easter Day in which the composer has followed somewhat the Wagner style in use of the full staff for the various voices and choruses. There are solo parts for each of the four vocal solo voices, stirring choruses and an organ part that is quite superior to the average. Text, mainly from the Gospels.

FROM DEATH TO LIFE—J. C. Bartlett .75

Cantata for Solo, Chorus and Organ

In two parts: The Crucifixion and The Resurrection, and, therefore, suitable for use on Good Friday and Easter. The composer's "right of music" is well expressed in the melodic solo passages and the exciting choruses. The text is made up of Biblical and neutral stories.

Any of These Cantatas May Be Had for Examination

Ask for DITSON EDITION of These ORATORIOS and STANDARD CHORAL WORKS

THE CREATION—Haydn..... 1.00	THE MESSIAH—Handel..... 1.00
THE CRUCIFIED—Grove..... .75	THE MESSIAH—(St. Matthew)..... 1.50
ELIJAH—Mendelssohn..... 1.00	—Bach..... 1.50
THE HOLY CITY—Cald..... .75	SEVEN LAST WORDS—Dubois..... 1.50
THE LAST JUDGMENT—Spohr..... .75	STABAT MATER—Rossini..... .75

CROSS AND CROWN—Grace Pierce Maynard .60

Pageant for Solo and Chorus

This one-act pageant is laid in the Garden of Gethsemane before the Feast. Throughout the drama and action of the pageant are hymns and choruses of a beautiful and a stirring nature. All told there are 10 music selections. There are two duets, a quartet, a soprano solo and a baritone solo. There are also named voices characters and 10 named men's voices. 3 Soprano, 3 Alto, 3 Tenor, 3 Bass, 3 Men's voices with the solo, a solo group, and a solo baritone.

Send for Complete List of Easter Anthems, Services, Solos, etc.



Oliver Ditson Company
Theodore Prentice Co., Distributors, 1712 Chestnut St., Phila., Pa.

Advice on Various Problems

(Continued from Page 133)

start memorizing simple little single line melodies without basses. This will bring the memorizing machine into action. Perhaps only one measure can be memorized at a time but before long it will be easy to memorize four measure phrases, and then eight measures.

The following method is often helpful: after playing a new four measure phrase look away from the music and try to think the melody and sing it. How did it progress? Up or down? What were the intervals between notes, seconds, thirds or fifths, as the melody went along? Practice the intervals in the diatonic and chromatic scales until you can sing or whistle any interval.

We believe that after a week or two of concentrated study on simple measures the whole plan of memorizing will unfold itself, and the young man will then be able to select the particular system he finds best suited to him for memorizing. It often helps to write out measures which seem elusive. The study of solfeggio is a help, and, of course, the study of harmony is a necessity for aid in memorizing. We are confident that if this young man follows our advice and goes back to the beginning, he will make such rapid progress that he will have his entire repertoire memorized in a short time.

On Self-Study

A lady has written to ask advice about attempting to study without a teacher. Although in general, we are in favor of a teacher, whenever it is possible, the lady in question has home responsibilities at present which make it impossible for her to keep a definite lesson schedule with an accordion teacher. It is a case of either self-instruction or no instruction at all. She has had some training on the piano.

What she really wants to know is whether any one can advance when studying alone, and whether all the things written in favor of self-instruction methods and correspondence courses are facts, or merely advertisements to sell the literature. This seems like a very logical question.

We consider it part of our duty to keep informed on all new accordion publications and to present practically everything as soon as it is published. We can, therefore, truthfully make reply that in our opinion the majority of accordion literature which is being put out to-day is of a very high quality. Yes, we admit that we know of countless students who purchase everything that is published and yet they have never learned to play. The

fault, however, lies with them and not with the material. If one purchases a correspondence course or method and merely looks through it and picks out a few tunes which happen to appeal to him, he certainly will never learn to play. The idea may be compared to a sick person who calls a physician, has the prescriptions given him filled at the drug store, and yet never takes the medicine. Can the physician be blamed if the patient does not improve?

Merely hitting the high spots of a method for self-instruction or a correspondence course is not enough. It results as to be obtained, the student must go about his learning systematically. A daily practice period should be adhered to and combined with a weekly review. Every line of every page in a course should be studied. The author must have shown that the instruction was needed or space would not be devoted to it. All instruction should be followed to the smallest detail. The accordion and music should be kept in a convenient place, where odd little five minute intervals which otherwise might be wasted, may be used to advantage.

Home study students are inclined to postpone practice and find excuses. This should be avoided, and we suggest a small ledger for an accurate accounting of all practice hours during the week. Each successive week should show an improvement on the record of the previous week.

We recommend the investment in a record playing machine and a library of records of the best accordion artists. Much can be learned by concentrated listening to these records. We further recommend occasional check-up lessons with capable teachers, and that a part of each summer vacation be devoted to a short special summer course at any of the large accordion schools in the vicinity. If all of these rules are carefully observed, we feel sure that self-instruction methods and correspondence courses will bring results.

Making Musicians in the Schools

(Continued from Page 124)

in a large class all of the time. He must follow the lead of the St. Olaf Choir and attain it. Until this becomes true, we will not be a race of true music lovers. We must know music to like it. Popular music is well known music. Classical music will be popular when it is thoroughly known. When we have raised and trained enough constructive musicians to train a generation of performer-listeners who are able to hear all of music, we will have reached our goal. It is in the performer who knows and hears, if he has been trained in the right way. He knows because he has done it himself.

AMERICAN CONSERVATORY of MUSIC

CHICAGO 56th SEASON

Accredited courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREE—BACHELOR OF MUSIC

DEGREE—MASTER OF MUSIC

Under Authority State of Illinois

Unsurpassed faculty of artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Weekly recitals, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 14 to June 21.

June 25 to August 5 and August 6 to September 16

Special Summer Courses in Public School Music, School of Acting, Children's Musical Training (Robyn System), Oxford Piano Course

Member of the National Association of Schools of Music

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC

571 Kimball Hall, Chicago, Ill.

It pays to read and patronize ETUDE advertisements. They are bulletins of buying opportunities. Always remember—"I saw it in THE ETUDE."

1867—SEVENTY-FIFTH YEAR—1942

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Member of the North Central Association of Colleges and Secondary Schools; Institutional member of the National Association of Schools of Music.

A Professional school of music conferring accredited Bachelor and Master of Music Degrees with major in Piano, Voice, Violin, Cello, Organ, Orchestral Instruments, Musicology, or Composition.

Faculty of internationally and nationally famous artist teachers.

STUDENT AID AVAILABLE TO A NUMBER OF DESERVING STUDENTS.

SECOND SEMESTER OPENS FEBRUARY 2.

Write now for Free Catalogue; Address the Registrar

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

The Birth of Sweet Adeline

By Kathryn Cravens

The following analyses, delivered over the Columbia Broadcasting System and later published in *THE ETUDE*, are the work of that system, as presented herewith by permission of the publisher and of the author, Kathryn Cravens—Editor's Note.

HARRY ARMSTRONG spent his boyhood in Cambridge, Massachusetts, the son of Irish parents who both sang and played. His mother sang in the church choir. He says that he inherited his talent from her, but that it was his father who taught him his first song, and kept him at the piano practicing Beethoven, Chopin, and the classic masters.

Each time his father left the room Harry would improvise the great masters into what we now call ragtime or swing and then squeal shrilly as his father, bearing the lid, would come in and twist his right ear, telling him that ragtime was trash and that he should concentrate on good music. But the lid of popular melodies was already in his heart, and he and three other boys in the neighborhood formed a quartet. These boys were amateur boxers. Harry, too, was interested in the sport. They used to spar with each other in vacant lots or in the back of an old building. In the evenings they would rehearse songs and harmonies.

They made so much noise that they wouldn't practice in the house; so the boys sang in the streets—causing fire neighbors to come and shut away objects that lay last handily, at the young disturbers of the peace. Those same people were later to hum Harry Armstrong's melodies, and remember that he was the boy who used to persecute the night with the sound and fury of his quartet.

A Classic Is Born

It was then that Harry wrote the chorus of what we know as *Sweet Adeline*. But he called the song *Dance Home in Old New England*. He had no verse completed, but he sent the chorus off to a New York publisher. "That," says Mr. Armstrong, "was the beginning of that song's trail. It has gone everywhere, and no one would take it."

After several more disappointments, he went to Boston. There people laughed at the young boy who wrote songs—they jested his melody—called it old fashioned and out-moded. But something deep inside Harry's heart believed in his song.

He wanted more than anything in the world to have it published, and he determined that it would be. Finally, he came to New York with two dollars and fifty cents in his pocket, the chorus of his song, and a world of ambition. Seeking an advertisement in the paper for a piano player, he took a trolley car out to Coney Island and was immediately put to work. He sat down at the piano at eleven o'clock that same morning. He wasn't allowed to leave it until two o'clock the following morning. The exhausted young man had made only two dollars. But that money stood between him and hunger. And then, luckily, he got a job at the Sans Souci Music Hall, at the tremendous salary of fifteen dollars a week.

It was there that the picturesque characters of old New York became his friends. Charlie Webster, who wrote *The Swiftness of New York*, saw Harry's song and sent it back to him marked "too old fashioned." Other struggling youngsters at that time

were Dick Gerard—Joseph Schenck—Irving Berlin—and Jimmy Walker. Jimmy, like Harry, started to be a boxer, and then found that song playing was more to his taste. "None of that bunch ever dreamed that Jimmy would become Mayor of New York," says Armstrong, "for that Joe Schenck would have hated United Artists. And I doubt if Irving Berlin would have believed his tremendous success possible."

But they all had youth, ambition, and race persistence. Harry and Dick Gerard got together, decided that perhaps what Harry's song needed was some new lyrics. So Jimmy wrote the great beauty is the *Impromptu*, Op. 142, No. 2, by Schubert.

Rosalie, it seems was the name of a girl they knew—a sparkling brunette. The young men felt that now that the title had been changed and the words rewritten, the song would sell. But for five more years, it was kicked around. Adeline Patti was becoming, at that time, the idol of New York. Harry and Richard. They changed the title of the song to *You're the Flower of My Heart*, *Sweet Adeline*, thinking that the song might sell by the reference to the famous singer. But Gerard complained that Adeline didn't time with "pine"—"For you I pine"—and so *Sweet Adeline* it finally became.

Then Harry Armstrong changed his job, took a position at Witmark's Publishing House. Although his salary was small, he came into contact with important people. Mr. Witmark finally published *Sweet Adeline*. Still, no one wanted to play or sing it. The entertainers who came in to the publishing house said that it wasn't what their audiences wanted. So it was placed high up in a pigeon hole, where the dust covered other unpopular pieces. And there it stayed.

Then one day a troupe called The Quaker City Four came in from Philadelphia and asked to hear some songs. Nothing pleased them more than Harry's melody. The leader and brought down *Sweet Adeline*, at a last resort. It was played, and The Quaker City Four shouted, "That is the song we have been looking for."

They carried it away with them, sang it at the Hammerstein Theater on Forty-second Street. On the following evening Harry walked into the theater. Rising in a flash of soft sound came the music of *Sweet Adeline*. His own song, played at last to an audience that roared applause—an audience brilliant with the finest costumes of that period. Famous men and women of that day, starved and jeweled, prim in stiff shirts and flowing broadcades, tossed bouquets onto the stage as the Four Quakers stopped the show with *Sweet Adeline*.

Those men and women who listened in the crowded theater are memories, haunted by the dim lights of reminiscence. But *Sweet Adeline* goes on, through the years. It is a song poem so dear to America's millions that it has even inspired the writers of the *Sans Souci Music Hall*, at the tremendous salary of fifteen dollars a week.

Did you ever sit just thinking
Of the events of time,
With your very soul in a dream—
In the beauties of the time,
(Continued on Page 144)

Schubert's Impromptu

Op. 142, No. 2

By Nelly B. Smart

(OO) MUSIC is the language of the feelings; like a foreign tongue, it is meaningless without interpretation. Good interpretation is the speaker's feelings or mind of the composer. The player's individuality comes to some extent, but the composer should be known and his mood or emotional characteristics emphasized. Gems of musical art need interpretation, just as the great works do, and the student learns by worthily bringing out the beauties of these gems.

So simple this of great beauty is the *Impromptu*, Op. 142, No. 2, by Schubert.

Franz Schubert was born in Vienna, January 31, 1797, and died November 19, 1828. He was poor but of noble character, whose poverty could not degrade or embitter him. He had little training, yet his devotion to music was so natural and true that he gave his life to it, even when his magnificent art songs barely brought a living. He said of Mozart, "What countless consolatory offerings of a bright and better world have thus stamped upon our souls!" and we might well say the same of Schubert.

The *Impromptu*, Op. 142, No. 2, is in three parts; the third part is a repetition of the first as it is noted, with a four-measure coda added. Some of the difficulties of this piece are found in the short groupings of two and three notes opposing the meter or measure accent; the former coming on the second beat while the measure accent is on the first. This is pronounced at times through the piece. *Sempre legato* is another difficulty; *staccato* is a much easier touch to acquire. In the second part there are changes of key to be noted; the constant increase and decrease of sound and the triplets rising to a five, three times repeated in measure 73, are points that may present difficulties. In memorizing the piece, the pupil should analyze carefully the repeated sections which are not exact repetitions. If these differences are firmly fixed in the mind at the very beginning, the memorizing will be easy.

First Part

THE FIRST SIXTEEN MEASURES make a period, or sentence of four-four-measure sentences, composed principally of two and three note groupings. The meter is common, or measure beat, must always be true; the grouping accent on the second beat must be looked for.

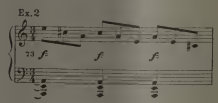
From here it should diminish in speed and force to the repeat of the first twelve measures of the *trio*, where it should flow smoothly as the first running and recede. The next six measures, 91 to 96, might represent the supreme joy of quiet welcome.

Third Part

THE THIRD PART is a repetition of the first, but how peaceful repose is the dominating sentiment. This is gained principally by bringing out the bass melody with a gentler tone to the close at measure 115, leaving a halo of peace. The *ritardando* to the perfect close on the tonic chord is important; and there should be a definite pause on the chord before the last, so that the ending may be felt and certain. It is possible that this piece would sound better played without repeats; and pedaling should be used with discretion.

Expectancy rises from the first part, rising to triumphant excitement in the second part; and finally repose predominates in the third. Good thought in the mind of the composer of this little piece of so much beauty have been, "The Conquering Spirit's Entry Into Paradise?"

also be carefully observed. The first chord should have slight detention and stress, to make the first beat true, and then a definite grouping accent on the second chord. Observe the *sempre legato* and the *diminuendo* in the first and at the beginning of the last measure. The next sentence consists of four-



What the Great Masters

Thought of the Mandolin and Guitar

(Continued from Page 135)

Carl Maria Von Weber, one of the greatest operatic composers and often called the founder of German National opera, was an ardent admirer of the guitar and an accomplished performer on this instrument. His most beautiful songs were written with guitar accompaniment; and these melodies, sung by him with inimitable expression and accompanied on this instrument with the highest degree of skill, were said to be the most complete of anything ever accomplished in this manner. In 1811 Weber composed the one act comic opera, "Abu Hassan," in which the second aria sung by Hassan is accompanied by two guitars; and later, in his comic opera "Der Freischütz," he introduces the guitar for two guitars. Weber was the author of more than ninety songs with guitar accompaniment and in addition many compositions for guitar in combination with other instruments. In "The Life of Carl M. Von Weber," by his son, Carl M. Von Weber, we find this reference to the songs with guitar: "A rich treasury of songs of this description has been left to the world by Carl M. Von Weber, songs that require just this style of accompaniment, and which not only reject the tone of the piano as antipathetic, but when combined with it, entirely lose their character and fitness of feeling."

George Frederic Handel, composer of numerous operas, and oratorios and much instrumental music, visited Italy in 1706 and while there became acquainted with the mandolin. In 1747 he composed his oratorio, "Alexander Balus" and to the aria, *Hark! Hark! Hark! He Strikes the Golden Lyre*, the mighty Handel wrote the accompaniment for mandolin, harp, violins, violas, violoncello, and other instruments.

Giuseppe Verdi introduced the voices of plerum instruments into the second act of his opera "Otello" when six mandolinists and four guitarists appear on the stage and play the prelude and then accented vocal item *Dove Guardo*, the words of which are admirably suited to the instrumentation. Verdi manifested an active interest in the advancement of the mandolin and guitar and was honorary member of the *Cheleolo Mandolinisti*, Milano. Many of the valued treasures of this society are autographed letters from the Maestro, congratulating the members upon their good work. There are others among the Italian composers of opera who made effective use of mandolins and guitars in their instrumentalizations.

Nicola Spinelli, in his opera, "A Basso Porto," introduces a charming intermezzo for mandolin and orchestra. Wolf-Ferrari, in his "Jewels of the Madonna," composed a serenade to be played by a group of mandolinists; and the voice of the guitar is heard frequently as the opera proceeds.

Niccolò Paganini, the illustrious violin virtuoso and master of the guitar, was the subject of an article appearing in this column a few months ago, so we will not again go into details regarding his connection with the guitar.

Mention must be made also of the names of two pianists who created quite a stir during the early part of the nineteenth century: Johann Nepomuk Hummel and Ignaz Moscheles. Both of these men were virtuoso pianists and gave many concerts in the European music centers, at the same time having many compositions for piano to their credit. When Hummel arrived in Vienna the guitarist, Mauro Giuliani, was at the zenith of his popularity and not long after, we find these two artists giving many joint concerts. Hummel, it became interested in the guitar and began to compose for this instrument, and during this period he wrote more than ninety compositions for solo guitar, guitar duos, duos for piano and guitar and other combinations. When Hummel left Vienna in 1818, Moscheles joined Giuliani and together, with Mayserder, the violinist, and Merk, violoncellist, this group of artists appeared at all the royal functions and musical soirées. Most of the compositions for guitar by Moscheles were duos for guitar and piano and numbered over fifty.

Orchids to Oscar

IN THE *ETUDE* for last September, we printed a short article entitled "Not as Written," by Mrs. Pearl Rogers, of Buckner, Missouri. *ETUDE* innocently accepted this article and published it in good faith. Mrs. Rogers evidently did not realize that she was submitting for publication a passage from a copyrighted book. What she did, however, was to copy a few paragraphs from Mr. Oscar Levant's very popular "Guitarists and their Ignorance," which was reviewed in *THE ETUDE* for April, 1940.

We wrote to Mrs. Rogers, who promptly returned a check sent to her for the article and reported that in ignorance she had copied and submitted the material which had appeared in the Kansas City Star, without Mr. Levant's name, thinking that it was a good story for *THE ETUDE*. We are convinced that Mrs. Rogers was innocent, in that she was unfamiliar with journalistic ethics in such matters. Apologists for Mr. Levant.



Another

OF SHERWOOD'S
DISTINGUISHED
ARTIST-TEACHERS

Leopold Foederl

Concert violinist and teacher of many of Europe's foremost violinists. Formerly first violinist of Vienna Philharmonic Orchestra and Vienna State Opera Orchestra. Conductor of Budapest Symphony, Vienna Symphony, and Vienna Philharmonic Orchestra.

INSTRUCTION from eminent artist-teachers is available to talented students from the beginning of their studies at Sherwood. Degree courses in piano, violin, viola, public school music, conducting, cello, organ, wind instruments, theory, composition. Moderate tuition rates. Dormitory accommodations. Write for free illustrated catalog, 412 S. Michigan Avenue, Chicago, Illinois.

Sherwood Music School

INSTITUTIONAL MEMBER OF NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

The Clebeld Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma Faculty of Nationally Known Musicians BERYL RUBINSTEIN, Director, 3411 Euclid Avenue, Cleveland, Ohio

College of Fine Arts

Syracuse University Degrees: Bachelor of Music Master of Music

Piano, Piano Technique Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music All the advantages of a large liberal arts university. Special admission with 35 private pianos for women.

SUMMER SESSION—July 6 to Aug. 14 For bulletin address Dean H. L. BUTLER Room 333 College of Fine Arts Syracuse, N. Y.

NORTH PARK COLLEGE

E. Clifford Toren, Director School of Music 50th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, and organ instruction. Church and choral music, theory, music education and expression. Fall semester begins September 16.

Write E. CLIFFORD TOREN, Dir. 3201 Foster Avenue, Chicago, Illinois

MILLIKIN CONSERVATORY OF MUSIC

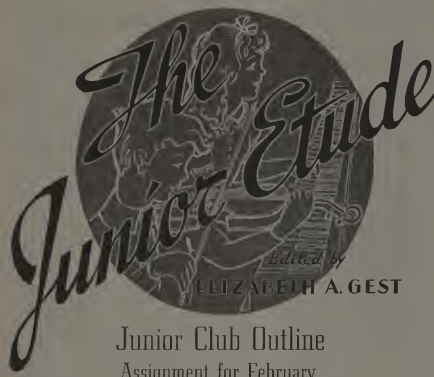
DECATUR, ILLINOIS

Offers choice training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, and Public School Music Methods and Music Kindergarten Methods

Bulletin sent upon request W. ST. CLARE MINTURN, Director

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President. 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878,



Edited by
ELIZABETH A. GEST

Junior Club Outline Assignment for February

Last month's outline mentioned that Haydn is called the "father of the symphony."

- What is a symphony?
- How many movements does a symphony usually have?
- There are four choirs, or classes of instruments used by the orchestras playing symphonies, the strings, wood winds, brasses and percussion. Name the different instruments that make up each group or choir.
- What is a symphony orchestra?
- Name four composers besides Haydn who are noted for their symphonies.

Keyboard Harmony

- A major triad is changed into a minor triad by lowering the third one half-step. Play the following pattern of triads in any six minor keys. Play hands together or alone, but without any stumbles.

Terms

- What is meant by signature, as used in music?
- What is the score?
- What is the name of the small stick which the conductor uses when directing an orchestra?

Musical Program

Of course you can not play symphonies on the piano, but you can listen to them on records, as practically all the symphonies of the great composers have been recorded by the finest orchestras. And you can play arrangements of many of them on the piano. Some suggestions are: The numbers you played on your Haydn program if they were from

symphonies; *Minuet* from "Symphony in E-flat," by Mozart (about Grade III); *Minuet* from "Symphony in G-minor," by Mozart (about Grade IV); *Andante* from "Symphony in C," by Schubert (Grade III); *Theme* from "Unfinished Symphony," Schubert (Grade IV); *Theme* from "Fifth Symphony," Beethoven; Three



Keyboard Harmony Pattern

Themes from Beethoven, (Grade III or IV); *Theme* from "Fifth Symphony," by Tchaikowsky and *Theme* from "Sixth Symphony," Tchaikowsky (Grade III and IV); *Allegretto* from "Symphony in F No. 3," by Brahms (Grade V). Also any of the duets from "Miniature Duets from Master Symphonies" (arr. by E. Gest). (All of the above material, as well as "Standard History of Music," "What Every Junior Should Know about Music," and "Keyboard Harmony for Juniors" can be obtained from the publishers of THE ETUDE.)

Polka Dotted Notes



If dotted-notes would wear their dots Like polka-dots for me, I think they would Look very nice; They're easier to see.

Music in Washington's Day By Paul Tonnquist

Bobby and his Uncle John had been discussing George Washington, whose birthday was only a few days away. Bobby's inquisitive mind turned to music, and Uncle John was just the one to answer questions of a musical nature. So Bobby asked, "Uncle John, will you please tell me something about music in America during George Washington's time?"

Uncle John laughed. "Bobby, you always ask questions that take quite a while to answer. But I'll be as brief as I can.

"When the early settlers arrived in America, musical instruments were rather scarce among them. The tiny boats, which they sailed in, were often so crowded it was necessary for the people to leave behind some of their most cherished possessions, and these, of course, included musical instruments.

"As you know from history, the Puritans were very strict and looked upon music as something that would distract the people from their work and make them idle and lazy; so among them, dancing and singing were forbidden."

"But," said Bobby, "the Puritans were only in New England, Uncle John."

"That's true, Bobby. In other parts of the colonies there were no such strict rulings, and the people made good use of music to help them to relax after their days of arduous labor. Their music was confined to dancing and singing, and their musicians were often men who could read no music at all and played wholly by ear. I doubt if we should enjoy such music, as many of the flutes and string instruments were crude, home-made affairs.

"We must turn to the settlement of the Moravians at Bethlehem, Pennsylvania, for the beginning of serious music in America."

"Is that the same Bethlehem where they hold the Bach Festivals every year, Uncle John?"

Yes, Bobby. America owes much to those communities of Moravians who settled here in 1741. They closely associated music with their religious worship. In 1755, they obtained a spinet from Europe to accompany their singing. It is said that Indians, ready to attack the settlement, were so overawed by the sweet singing of the Moravians they decided the settlers were under a magic charm and so left them in peace."

"Oh Indians!" exclaimed Bobby. "Maybe that's where the proverb came from, 'Music hath charms to sooth the savage breast.'"

"Maybe," said the Moravians are

said to have formed the first symphony orchestra in America."

"Did they have concerts then like we do now?" asked Bobby.

"During George Washington's time small concerts were held in homes and public meeting places. The programs were greatly varied, containing, perhaps, a song, a violin solo and an ensemble number. The music was usually by little known, contemporary composers. In 1768, we see the name of Haydn appearing on these programs. And remember that in those days the music of some of the best composers was often more or less unknown in their own country, so it is not surprising that it took a long time to reach the colonies."

"Did any body in America write music in those days, Uncle John?"

"Yes, America had a few early composers, the best known being Francis Hopkinson. He wrote what is considered the first real song in America. You remember he was a signer of the Declaration of Independence and a personal friend of George Washington."

"Did George Washington play on any instrument?"

"No, Bobby, there is no record that he did; in a letter to Francis Hopkinson he said, 'I can neither sing nor



GEORGE WASHINGTON

raise a single note on any instrument.' But in his diary there are many references to 'Dancing and Music.' Some day when you take a trip to his home at Mt. Vernon, near Washington, you will see the harpsichord which he imported for his step-daughter, Nellie Custis. It is said that he personally supervised Nellie's practice and insisted that she practice several hours a day. So you see, (Continued on next page)

Music in Washington's Day (Continued)

the father of our country believed in being thorough in everything, in music as well as in affairs of state and government."

"Well, it seems to me," commented Bobby, "that America should be a very musical country with all that good start it got."

"It should indeed, Bobby, and it is up to you and all the music students in America to help to make it a very musical country."



Junior Musicians, Elyria, Ohio

My Musical Ambition (Prize winner in Class C)

My musical ambition is to lead a Junior band of about ten members. I have made a band room out of an old chicken house and I already have three members in my band.

I will want a drum, a pair of cymbals, two congas, two trombones, two saxophones and two clarinets. The reason I like a band is because these instruments played together Saturday to have a concert of patriotic and other good pieces played by my band. Then, our small band might lead to something greater in the future. Even Sousa was once a small boy, but the day did come when he led a great band. No one knows the future, but it pays to try.

John M. Harris (Age 11),
West Virginia

Answers to Diagonal Composer Puzzle in November

H-a-s-e-l-t-e-n
C-A-N-a-l-y
D-e-N-y-e-r
M-O-N-D-a-y
G-a-r-n-e-t
M-u-s-e-e-l
H-A-N-D-E-L

Prize Winners for November Puzzle:

Betty Reed, Indiana; Barbara Ramsey, Ohio;
Henry Orin, New Jersey

Honorable Mention for November Essays:

Mary L. Morley; Holly Lubka; Catherine Willman; A. Credition; Rile Odette Rodriguez; Laura Ann Hamilton; Doris Letti; Garret Chipman; Nancy Martin; Elena Buzickovic; Mary Elizabeth Long; Doreen Grimes; Joy Brett; Burton Miller; Mary Alice Cline; Helen Costa; Helen T. Beresack; Julia Cutterson; Patricia Barrett; Nancy Armstrong; Jean Ballard; Rose Eitzmann; Agnes Flynn; Ariene Groesbeck; Mary Louise Montague; Sue Ann Briesel; Pasqualina Caputo; Mary Sansone; Catherine Stinson; Phyllis Anderson.

Junior Elude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH "Music and Patriotism"

All entries must be received at the Junior Elude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than February 22nd. Winners will appear in the May issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper, if you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Class or schools are requested to hold a preliminary contest and to submit not more than five entries (two for each class).
- Stories which do not meet these requirements will not be eligible for prizes.

My Musical Ambition (Prize winner in Class B)

After receiving my own musical training, I would like to teach other girls and boys about music. My ambition is to be a piano teacher and to enjoy hearing the children play beautiful pieces. I would like to have the pupils come in and play their exercises as I do now. All year long I would have to get a lot at every lesson. Then when May comes we would prepare for the exam. I had many papers and June recital. A hard month's pains and finally the night comes. All the people gather to hear the little ones play. On the eighth hour of the night the program begins, and one by one the pupils take their place at the piano and play.

Then the end comes, and I will stand there proudly, to think that it was I who taught them to do this!

Mary Infascelli (Age 12),
Massachusetts

My Musical Ambition (Prize winner in Class A)

The propagation of the appreciation of fine music is becoming ever more prominent in this country. I believe that musical appreciation can be thoroughly and extensively acquired by participating in some musical group. It is not necessary for one to possess exceptional musical talent to enjoy music through performance. Almost any one can learn to play a musical instrument, and thus gain new vistas of musical enjoyment.

It is because of these beliefs that I hold, that my musical ambition is to teach instrumental music in a public school. I believe it is the duty, not only of the parent, private teacher and music school, but also of the public school, to present to the youth of America an opportunity to acquaint himself with the music of the masters. In this way I hope to do my part in bringing great music to the children of a great nation.

Morton Abramson (Age 17),
Ohio

Musical Instrument Game By Margaret Guinay

Each player is supplied with paper and pencil, and makes four columns, headed *Strings*, *Wood winds*, *Brasses*, *Percussion*.

The player writing the longest list of instruments in each column, in a given period of time, is the winner.



Juniors of Indianapolis, Indiana
(See letter on this page)

The Little Things By Bonita Louise Nelson

A writer once said "great things are only a number of small things done well." That is a delightful thought because it makes us feel that we all can do great things; and the feeling that we can do something is the surest way to do it.

Let us apply this to our music. If we learn every piece and exercise our teacher gives us well and thoroughly, and with our wholehearted interest, even though they sound easy or dull, we will find that each one paves the way to another one a little harder, until finally we can play very difficult music and play it well. We have merely done a number of little things well. But we must remember not to tire of the little things, but feel that each one is a step leading higher and higher, until finally we accomplish great things.

Elizabeth Ann Shiro,
17 months old,
Indiana



Mary Elizabeth Clynegood,
5 yrs. old,
Wisconsin

Valentine Puzzle

The initials of the following, when correctly arranged, will give a word frequently used in February.

- An opera by Verdi.
- MacDowell first name.
- A "night" piece.
- Composer of the opera "Rigoletto."
- A term meaning slow.
- Composer of the march, *Pomp and Circumstance*.
- An opera by Wagner.
- Neither a sharp nor a flat.
- The distance in pitch between two tones.

Honorable Mention for November Puzzles:

Lidia Costa; Lorraine Gerold; Marion Zarzecka; Anne Suden; Martha W. Duval; Betty Litchner; Marjorie Ann Pruitt; Mary Van Bernstein; Dwight Reneker; Joan Russell; Ellen Anderson; Helen Bicknell; Douglas Pryor; Carroll Chipman; Roy Reneker; Louis Bonelli; Dorothy Elizabeth Bismar; Florence Waters; Mary Belle Hancock; Sonia Waller; Estelle Long; Isabel Stillman.

THE COVER FOR THIS MONTH—The cover for this month is an interesting portrait of Kerstin Thorborg in a title role of Gluck's *Orfeo*, in which she scored a great success with the Metropolitan Opera Company. It will be noted that the lyrics used in her characterization of *Orfeo* is made true to the traditional lyric, the sounding box of which was made of a tortoise shell, the open side of which is covered with parchment, and the supporting string cross-bar being the horns of an animal.

This famous contralto was born in Sweden, and after making her debut with the Stockholm Royal Opera and being a member of that company for several seasons, she appeared in operas at Paris, Berlin, Vienna, Buenos Aires and Covent Garden before coming to the United States in the latter part of 1936. There is an interesting interview with Mrs. Thorborg on page 82 of this issue.

LENTEN AND EASTER MUSIC—At numerous times individuals who have been conducting church choirs for many years are amazed when they visit the Theodore Presser Co. and see the great variety of carols, anthems, services, cantatas, and solos for the Lenten and Easter season, which are included in the huge stocks of Theodore Presser Co.

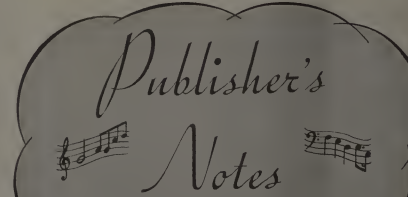
Even though a choirmaster does not have the opportunity to visit the Presser establishment in Philadelphia, the catalogs of Easter music which are available for the asking will give some conception of the great number of Lenten and Easter cantatas and services which can help every church, no matter how limited or how abundant are its musical resources.

A few devoted singers can do much in making a Lenten, Palm Sunday, Holy Thursday, Good Friday, or Easter service more meaningful to the Christians of their respective community.

It is not too early to begin rehearsals on a cantata for Easter. An interesting new cantata for the volunteer choir is *Resurrection Horn* by Eisle, which is available for \$1.00. For further information, write to Yale and Lawrence Keating. Our catalog of Easter publications also describes numerous other Easter cantatas which are very successful with volunteer choirs and, of course, there are suggestions in more ambitious undertakings for those choirs having the training and musicianship to render them creditably.

Some choirmasters concentrate so much on the preparation of their Easter service that the Lenten and Holy Week opportunities often are neglected. There are many very acceptable anthems for Lenten use which can be prepared with little rehearsal time. For instance, in Evangelical churches where Communion services are held on Holy Thursday, the beautiful simplicity of Mrs. R. R. Forman's short cantata *Christ's Words from the Cross*, prepared very impressively prepared a Communion to partake of the Communion element, many considering the closing Communion service of this cantata as one of the most effective Communion hymns of our time.

Remember our invitation to send now for your free copies of our lists of selections for Lenten and Easter season and should you desire to use any of our Lenten music for examination, we shall be happy to send such material "On Approval" which single copies requested "On Approval" being returnable for full credit.



A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

SPRING CONCERTS AND RECITALS—With a full month of the new year now but a memory, spring soon will be "peering" through the long there will be every indication of these refreshing days—tulips, early robins, warm rains, the gray softness of pussy-willows, and the sun sign, ringing echoes from the home where the student student assiduously practices for the annual recital. Gay pieces, light pieces, all turned to this season, will resound through every community as it comes alive with that lush, full something so much the essence of spring. Plans for spring recitals should be made now. The important material of choosing the right material to best display the student's gifts requires, in itself, much thought in these matters and, in connection, we suggest our highly efficient mail order service. The expert staff of the Theodore Presser Co. is at all times ready to assist you in the selection of suitable recital material, be it for piano, violin, voice, organ, or other instruments. Our "On Approval" plan is always at your disposal in these matters and, if you will drop us a letter or a postal card in explanation of your musical interests, we will see that they receive prompt and conscientious attention.

SYMPHONIC SKELETON SCORE No. 7, *Symphony No. 7* in F minor, Tchaikovsky, *A Violator's Guide for Radio Conductors*, by Lawrence Keating. One of this favorite symphony to the Skeleton Scores Series will be welcomed by the many sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a complete copy of this attractive and useful booklet.

CHAPLET MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teacher will be happy to possess this volume, in which piano music is arranged in a graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

now published, Miss Katzer has isolated the melodic line in its entirety and has arranged it graphic for which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the melodic structure and indicate, in various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, and affords any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating graphic.

In advance of publication a single copy of this Tchaikovsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tupper. The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American can musician can well be imagined. In this fourth volume of the Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on sound and pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A need

Advance of Publication Offers

★ All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. ★

Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book.....	25	Lawrence Keating's Junior Choir Book.....	25
Chapel Musings—For Piano—Peery.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Childhood Days of Famous Composers.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Mozart.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Child's Own Book of Great Musicians.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
In Report Land—Men's Operetta.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Yemenos.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25

Advance of Publication Offers

★ All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. ★

Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book.....	25	Lawrence Keating's Junior Choir Book.....	25
Chapel Musings—For Piano—Peery.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Childhood Days of Famous Composers.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Mozart.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Child's Own Book of Great Musicians.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
In Report Land—Men's Operetta.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Yemenos.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25

Advance of Publication Offers

★ All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. ★

Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book.....	25	Lawrence Keating's Junior Choir Book.....	25
Chapel Musings—For Piano—Peery.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Childhood Days of Famous Composers.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Mozart.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Child's Own Book of Great Musicians.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
In Report Land—Men's Operetta.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Yemenos.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25

Advance of Publication Offers

★ All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. ★

Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book.....	25	Lawrence Keating's Junior Choir Book.....	25
Chapel Musings—For Piano—Peery.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Childhood Days of Famous Composers.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Mozart.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Child's Own Book of Great Musicians.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
In Report Land—Men's Operetta.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Yemenos.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25

Advance of Publication Offers

★ All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. ★

Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book.....	25	Lawrence Keating's Junior Choir Book.....	25
Chapel Musings—For Piano—Peery.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Childhood Days of Famous Composers.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Mozart.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Child's Own Book of Great Musicians.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
In Report Land—Men's Operetta.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25
Yemenos.....	25	Let's Chant—Bened Book, Feltz-Beck.....	25

After you do this you will have a more realistic view of the situation and be willing to assume responsibility. Do not permit any changes in the printed conditions on the contract. Many fine men and women earn their livelihood through securing magazine subscriptions and The Etude in particular. Senders take advantage of this gift, offering magazines at greatly reduced prices and collecting what they hands on as cut price goods. You may save yourself loss. Help us to protect you from being imposed on.

Next Month

AN EXCELLENT IMPROV FOR YOUR 1941 ETUDE—If you wish to keep your Etudes in regular session, clean and easy of access, you can secure a fine binder, printed in blue silk buckram stamped on the back in gold "The Etude" at a very nominal price. The regular charge for this binder is \$2.25. Etude subscribers can secure one of these binders at cost by adding \$1.25 to the regular price when renewing for the year 1942. Only one binder at this price with a renewal.

FIVE GIFTS IN EXCHANGE FOR ETUDE SUBSCRIPTIONS—Many of our musical friends spread Etude influence in their community through interesting musical lovers in The Etude Music Magazine. A year's subscription is only \$2.50. For each subscription sent to us by you, we will allow you one point credit toward your exchange given as a reward. The following is a list of articles selected at random from our catalog:

Chesse & Cracker Dish: A reward that makes an especially attractive gift is this Chesse and Cracker Dish. Consists of a colorful China Chesse Dish resting on a chromium tray (diameter 7 1/2"). Your reward for securing three subscriptions.

Bon Bon Dish: Fashioned out of wrought aluminum, this attractive design Bon Bon Dish has a bandle handle, is 7 1/2" in diameter and is 6" high overall. Your reward for securing two subscriptions.

Hoffes Tray: For gift-giving or use at your own parties, this novel Tray is highly desirable. The Tray itself is finished in gleaming chromium and is 13" x 18". The four compartments for the four d'ouvers, etc., are ribbed crystal glass and removable. This feature makes it easier to keep clean and also permits the Tray to be used for other service purposes. Your reward for securing four subscriptions.

Magic Fold: This Magic Fold is a popular bill holder for milder's handbags. A bill, folded once, inserted in the fold, is neatly tucked beneath the ribbons by simply closing the fold and opening the other sides. Assorted leathers and colors. Awarded for securing one subscription.

Handfold Purse: Here is a streamlined bill holder that will make you wonder how you got along without one. The Purse includes a roomy, non-spill coin pocket, two protective pockets for \$1.00 and \$5.00 bills with a secret pocket for larger bills and window holders for identification cards, etc. Folded, the Purse measures 4" wide x 3 1/2" high. It comes in medium, wool and prints—assorted colors. Awarded for securing one subscription.

Leather Wallet: This fine leather Wallet is obtainable either with or without the zipper fastener and includes an open coin pocket for license cards, a coin pocket, another pocket for calling cards, etc. Your choice of black or brown for securing two subscriptions.

FORWARD MARCH WITH MUSIC

The March Etude is bristling with articles that inspire the reader to "do things" and that show him how to do them.

PRACTICAL STEPS TOWARD

BETTER SINGING
You've heard last lesson sing over the air and now the brilliant Cuban coloratura solo who has captured the art world has won for millions of hearers.

A NEW SERIES BY

MATTHEW PHILLIP

Now that it is impossible for American students to go to Paris where M. P. Phillip was born, the Faculty of the Conservatoire for years, the Mattheu is particularly useful to American students who have already had many master classes. His wisdom, experience, and sense of direction are a great help to the student. The new series of articles upon piano study will be very profitable for all.

THE METROPOLITAN'S FIRST

AMERICAN CONDUCTOR
The famous American conductor, Mr. Phillip was born in the famous District of Columbia, near the Washington Opera House. He is now in New York, in an out of the out American, who has proved himself a real genius. His story is a very inspiring one.

MAKING THE FOURTH FINGER

USEFUL
Now and then we receive an article that is so practical that we know that it is a real treasure. This new series of articles upon piano study will be very profitable for all.

OUTSTANDING NEGRO

COMPOSERS
Very much attention these days is being given to the Negro music of the Negro. The Negro music of the Negro is a very important part of the Negro music of the Negro. The Negro music of the Negro is a very important part of the Negro music of the Negro.

NEW YORK'S PUBLIC HIGH

SCHOOL OF MUSIC
Perhaps you didn't know it, but New York City supports a high school for music. The school is a very important part of the Negro music of the Negro. The Negro music of the Negro is a very important part of the Negro music of the Negro.

Orient Yourself

(Continued from Page 129)

well played by one of the children, is often sought.

If an orchestra is to be organized in the community, the private teacher can give duets and trios as stepping stones to ensemble work. In this, attack, rhythm and coordination of the hands can be strengthened.

It takes much extra coaching and time of the teacher, but two or more pupils performing together are a real credit to any teacher and a splendid ethical means of advertising.

If an adult beginner comes to you for instruction, find out his particular need. If it is a school teacher who needs to play the piano, work out some course of study so that cooperation may be given to the school music supervisor or to the needs of her pupils. There are still many schools that have no regular course in music instruction.

Build up your recital programs in such a way that your community may be enriched with musical appreciation, because even with the wealth of material the radio is giving the listening public, there are many, many people who still have a scanty knowledge of music!

Master Records of Master Artists

(Continued from Page 134)

The Radio City Music Hall in New York. Peerce has a manly, robust voice which he uses, on the whole, with admirable artistry. Although this music is not of great consequence, it does have two arias which give the tenor some excellent opportunities. Peerce makes the most of these. Arthur Keck provides a sympathetic Raymond, and the chorus and orchestra under Peleletier's able direction acquit themselves favorably.

Richard Crooks in Song: Richard Crooks (tenor) with Fred Schatzwecker at the piano. Victor set M-846.

There is more than a suggestion that the material here is better suited to Crooks' voice than the operatic arias he essayed last year in an album set. Particularly pleasing are the tenor's voicing of the old English air by Arne and of the song, *Have You Seen But a Whyte Lillie Grow*. The German songs here, since they are sung in English, will undoubtedly find a wide audience. The complete selections are: *Almo mio* (Handel); *Air from Comus* (Arne); *Serenade* (Haydn) (disc 2175); *Sei mia gioia* (Handel); *Dedication* (Pezzi); *L'Adieu du matin* (Pezzi) (disc 2176); *A Dream* (Grieg); *Serenade* (Schubert) (disc 2177); *I Love Thee* (Grieg); *Have You Seen*

But a Whyte Lillie Grow (disc 2178); *Hark, How Still* (Franz); *Passing By* (Edward Purcell) (disc 2179).

Tune in to Radio's Best

(Continued from Page 88)

with Brazilian Maxixe and some Cuban, Colombian and Chilean numbers for good measure. "Topical Songs" is the title of the program of the 24th, with music drawn from the States, Mexico and the West Indies.

The NBC Music Appreciation Hour (Fridays, 2:00 to 3:00 P.M., EST—NBC network) has four broadcasts during February. The program of the 6th is divided between Series A and C; the focus in the early part of the program is on music for horns and trumpets, in the latter part the Symphony is the subject with the first two movements from Mendelssohn's "Italian Symphony" as the musical example. On the 13th, Series B (The Imaginative Side of Music) and D (Composers), the program is divided between musical excerpts depicting joy and sorrow, and music by Brahms. The instruments of the orchestra may be featured in the 20th, the part of the program of the 20th (Series A) are the trombone and the tuba, and later (Series C) with the completion of the Mendelssohn "Italian Symphony," previously presented in part on the 6th of February. The last broadcast, on the 27th, returning to Series B and D, will turn at first to the Song, and later to music by Wagner.

The Birth of Sweet Adeline

(Continued from Page 138)

Softly to yer ear a' clannie!
Like the night wind, in the pine
An old bairn's croon tummy!
And the notes of Adeline?

Sure... the tenor's voice is wobbly, and he seldom finds the time. But he takes the high notes ably; And the breezes and the moon
Kindle make it all so melon.
That we think it's something fine!
For it somehow charms a fellow
When the bunch sings Adeline.

Oh they sing it—of repeating,
Sometimes slow and sometimes fast,
Till like gull from covey feeding
Soars the final note at last.
And we sit with awed awe, leaning,
While our eyes with misty dew glow,
For our thoughts have gone a-dreaming
While the bunch sings Adeline.

All the world's a little brighter
For the singing of a song.
All its curves and trills better,
And its right and low is wrong.
And I just don't care a fig for
When we reach his step, dodging,
There'll be some of us grinning
For the bunch... and Adeline.

Music for the Church Pianist

COLLECTIONS AND SELECTIONS IN SHEET FORM EMINENTLY SUITED TO THE NEEDS OF THE CHURCH OR SUNDAY SCHOOL PIANIST OR FOR SABBATH DIVERSION IN THE HOME

MY OWN HYMN BOOK FOR PIANO

By Ada Richter



Another collection from Mrs. Richter's deft and skilled hands. Between in covers are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple grading, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday School, or Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions. Some of the familiar titles are: *All Hail the Power of Jesus Name*; *God Be With You 'Till We Meet Again*; *Hail, Holy One of Israel*; *Angels from the Realms of Glory*; *It Came Upon the Midnight Clear*; *Christ the Lord Is Risen Today*; *From Greenland's Icy Mountains*; *Heavenly Bodies*; *Softly Now the Light of Day*; and *Abide With Me*, etc.

SACRED MUSIC FOR PIANO SOLO

A Collection of Sacred and Other Serious Music for the Home, the Church, the Sunday School, and the Lodge

This excellent collection, ranging in grade from three to five, contains twenty-six numbers. Not only is it of value to the church pianist and the Sunday School pianist, but it is also useful in the studio and elsewhere. For here is an assortment of music adaptable to various needs. Included among its pages are the lovely *Adieu* by Kargnoff; the Mozart *Ave Verum*; Mendelssohn's *Conductor*; the plaintive *Prelude in B Minor* by Chopin; Gottschalk's *Last Hope*; and pieces by Haydn, Handel, Scharwenka, Schubert, Tchaikovsky, etc.

TRANQUIL HOURS

A Collection of Piano-forte Music Suitable for Sabbath Diversion

This outstanding album of thirty-one pieces covers an unusually wide range of expression. There are, besides transcriptions of such favorite hymns as *Abide With Me*; *Jerusalem*, the Golden City; *Just as I Am*; and *Jesus, Lover of My Soul*, the inspiring *Pilgrim's Chorus* from Wagner's "Lohengrin"; Handel's churchly *Largo*; the serene *Adagio Cantabile* from Beethoven's "Sonata for Piano"; and Bach's joyous *My Heart Ever Faithful* in a fine arrangement by Albert Lavignac.

SUNDAY PIANO MUSIC

A Collection for Church or Home

Here is an album, between grades three and five in difficulty, which combines the works of classic and later composers. There are meditative pieces in various styles and in varied degrees of difficulty, and church pianists will find it a compilation of genuine value. There are twenty-five pieces, from one to five pages in length, between the covers of this book.

EVANGELISTIC PIANO PLAYING

By George S. Schuler



A standard guide to the art of extemporizing and accompanying during religious meetings. Not only are such matters as *Gospel Song Accompanying*, *Variation Style*, *Improvisation*, and *Transposition* discussed, but the book also includes a number of pieces already adapted to use as evangelistic services. An ideal collection for the pianist whose activities are allied with religious work.

REVERIE ALBUM

A Collection of Melodious and Expressive Pieces for Home Playing and Religious Gatherings

A favorite of long standing, this splendid album of meditative music has many times proven its worth. Particularly adapted to the needs of the church pianist of average ability, it fills a definite place. The pieces, all of a genuinely tuneful character, represent a number of the present day composers. In all, there are twenty-three numbers in this volume.

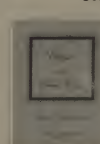
PIANO VOLUNTARIES

Preludes, Offertories and Postludes for Religious Services and Sunday Schools

An especially popular collection with church pianists. The contents are made up of pieces of average difficulty and medium length, making this book suitable for use at various times during the service. There are twenty-six numbers in all, many of them from the pens of such composers as Lenore, Gounod, Jannetelli, Liszt, Schumann, Alkan, Laskar, Moussorgsky, and Tchaikovsky.

CLASSICS FOR THE CHURCH PIANIST

Compiled by Lucile Earhart



One of the few albums made up entirely of piano numbers suitable for church use. In it are thirty-eight favorite numbers by classic composers, all selected for their special adaptability to the purpose. There are also included in this album which will serve as Preludes or Offertories, the entire contents being made up of the meditative type of music. The general grading of the book lies between four and five. Among the contents will be found Haydn's gracious *Allegretto* (in A); Bach's serene *Air* (from the Overture No. 3 in D); the pensive *Berceuse* by Jannetelli; Adolf Henselt's *Song of Spring*; and Schubert's placid *Adagio*; and thirty-three other particularly beautiful pieces.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO

By Clarence Kohlmann

The transcriptions included in this volume are ideal for use in religious services. Among the twenty favorite hymns included will be found *What a Friend We Have in Jesus*; *Fling Out the Banner*; *I Love to Tell the Story*; *Saviour, Like a Shepherd Lead Us*; *Sweet Hour of Prayer*; and *Onward, Christian Soldiers*, all in arrangement for third and fourth grades. Mr. Kohlmann is nationally known as the organist at the great Auditorium in Ocean Grove, New Jersey, where for many seasons his memorable and inspired playing has contributed immeasurably to the success of the services themselves.

MEDITATIVE PIANO SOLOS

Cat. No.	Title	Grade	Composer	Price
1802	Allegretto (4)	4	Haydn	25
1804	Andante	From Trio		
	Op. 97 (3)		Beethoven	25
24151	Andante		Religious	35
2040	Angels of Jesus (3)		Lauschaer	35
30581	Aspiration (4)		Goedeler	40
30581	Aspiration (4)		Nevin	35
23079	Chapel Bell (3)		Johnson	25
30626	Chapel Song (3)		MacFadyen	50
27166	Faith (4)		Hornberger	35
36751	Felicity (3 1/2)		Sellers	35
19589	Heavenly Bodies		God, W.	
	Praise Thy Name (3)		Arr. Martin	40
19590	Lead, Kindly Light (3)		Arr. Martin	40
30010	Meditation (3 1/2)		Morrison	50
14245	Nearer, My God			
	To Thee (5)		Arr. Himmelsreich	50
8785	On the Holy Mount (6)		Dvorak	50
2390	Unwound, Christian			
	Soldiers (3)		Arr. Goedeler	50
2180	Prayer (5)		Federer	35
22928	Reflex (4)		White	25
19476	Sweet Hour of Prayer (3 1/2)		Arr. Martin	40

THEODORE PRESSER CO.
DISTRIBUTORS FOR THE JOHN CHURCH CO.
1712 CHESTNUT STREET, PHILADELPHIA, PA.

